Vogue · Paris Openings number

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October 1, 1915

The Vogue Company
CONDÉ NAST PUBLISHER

Price 25 cents

TT500
.V7

You will find in Carter's an expression of your own taste.

Awarded Grand Prize

The Highest Award Possible to Obtain

THIS Award of the Grand Prize at the Panama-Pacific Exposition signally confirms the judgment of the thousands who have worn Carter's season after season.

This tribute is made especially noteworthy by the fact that the underwear shown at the Exposition was not manufactured especially for the occasion, but was taken *from the regular goods in stock.*

Since the Sixties, when the Carters first began to make underwear, they have originated fully fifty refinements in underwear. Today, everyone recognizes Carter's Knit Underwear as the standard by which underwear should be judged. It is underwear brought to the ideal point of perfection — underwear just as *you* would order it if you had your undergarments made to order exactly as your personal needs and tastes dictated.

The models Carter is showing this Fall include union suits for men, union suits and two-piece garments for women and children in practically every fabric — silk, lisle, cotton, merino and wool — and in all the accepted shades, white, ecru and natural. They also include carefully designed shirts and bands for infants.

Ask your dealer to show you the new Carter models.

THE WILLIAM CARTER COMPANY
Needham Heights (Boston District) and Springfield, Mass.

Carter's Knit Underwear

REG. U.S. PAT. OFF.

For all the Family

HAAS BROTHERS

Distinctive Dress Fabrics

Announce:–

The Leading Cloth Fabrics

Model Suit of Kittens Ear Gabardine

Kittens Ear Gabardine

REGISTERED

An entirely new weave

Gloveskin Cloth

REGISTERED

The fabric that looks like Suède

HAAS BROTHERS' BLUE BOOKS OF CLOTH AND SILK FABRICS
can now be seen at the leading Dressmakers and Ladies' Tailors.

PARIS
13 Rue des Pyramides

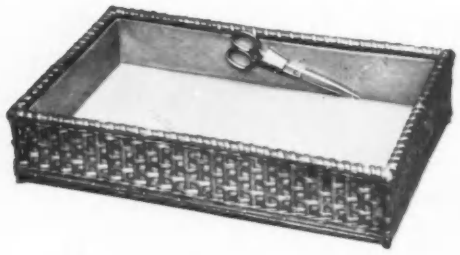
Kittens Ear Cloth

REGISTERED

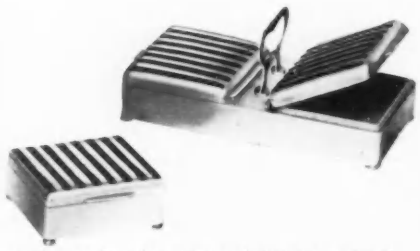
As soft ana lustrous as the name implies

HAAS BROTHERS' BLUE BOOK OF PARIS MODELS
can now be seen at the leading Dressmakers and Ladies' Tailors

NEW YORK
303 Fifth Avenue



This ample desk basket takes papers, letters, etc., and assures one of a tidy desk. It is made of firmly woven English tan wicker, lined throughout in colored morocco or tan leather. Two loops hold the shears and paper-cutter, and the basket measures: 15¾ x 11 x 3¼ inches. $4.75



A cigarette box of most unusual design, in polished Prince's silver plate or gilt, having two compartments on either side of a convenient center handle, with a cover pattern of smart black stripes. It is mounted on four ball-feet, and the cedarwood lining retains the necessary moisture. 7⅞ x 3⅝ x 1½ inches. $8.00.

A similar single compartment cigarette box, of the same metal and design as the above. 3⅛ x 3⅝ x 1⅝ inches. $4.00

A smoker's stand of solid mahogany throughout, with the ash-receiver, cigarette and cigar rests and match-box holder of Prince's silver plate. An additional feature is the crystal cocktail or highball glass fitting firmly on a shelf of mahogany, which swings under—and out of sight—when not in use. 25 inches high overall, complete. $8.50

This commodious smoker's table is of solid mahogany throughout. The fixed top tray is 12 x 8 inches, made with a surrounding rim and two handles. The compartment underneath, with door, takes a humidor or numerous boxes of cigarettes and cigars. The shelf below is an added convenience. 24 inches high. Complete with ash-tray and match-box holder of English nickel plate. $8.75

Another smoker's stand of dignified Colonial design in solid mahogany. It is fitted with a removable glass ash-tray; match-box holder is of mahogany, the cigar rests of English nickel plate. 27 inches high, base diameter 10 inches. $4.50

ESTABLISHED 1845
MARK CROSS
TRADE MARK
LONDON
ACTUAL MAKERS

Hearthrug Virtues

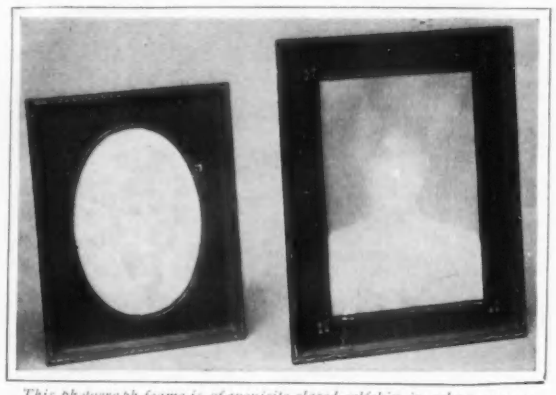
At this season every home is being rid of those numerous articles which last year were eagerly purchased as being indispensable.

The "latest novelty" has long ago found its lonely way to the attic—via the guest-room.

For whatever wins its vogue by some trick of novelty or caprice—ages fast. Nothing is durable but what is consecrated by reason and good taste.

And so a home, in the opinion of its mistress,—like a garden,—is never finished. Which logic may account for the famous reconciliation agreement, wherein it was proposed by a wife to her husband, that she take the inside of the house,—and he the outside.

A most convenient ribbon case in colored glazed calfskin leather, lined with silk, fitted with a velvet pin-cushion, two Parisian ivory ribbon boards taking ribbons of seven different widths, and two bodkins. Folding flat to measurements: 10½ x 4¾ inches. $8.50



This photograph frame is of exquisite glazed calfskin in colors, concave in design, with a delicate border of gilt tooling, measuring 7¾ x 6¼, and taking an oval or square Cabinet size photograph 3⅞ x 5½ inches. $6.50

Another frame of the same leathers and design, with a different design of gilt tooling, measuring 9½ x 7½, and taking a square or oval Imperial size photograph 4⅞ x 6⅞. $8.00

Mark Cross

404 FIFTH AVENUE
NEW YORK

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Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Sts., NEW YORK

New and Exclusive Fall Models

Misses' Chiffon Velvet, Velveteen and Corduroy Velvet Suits

Sizes, 14 to 20 Years

No. 100. **Fur-trimmed Dressy Suit of Imported Chiffon Velvet**, detachable chin collar and cuffs of Natural Raccoon, Skunk or Beaver Fur (copy of Dœuillet model), in Peacock Blue, Seal Brown, Bottle Green, Field Mouse or Black, three-tier ripple coat with shirred back, silk lined, warmly interlined; circular flare skirt with wide bodice of Velvet . . . . . ***Special 59.50***

No. 102. **Fur-trimmed Imported Chiffon Velvet Suit**, in Seal Brown, Olive Green, Royal Blue, Moleskin or Black (copy of Lanvin model), chin collar and cuffs of Skunk Opossum Fur, new long-waisted back with flare, plaited front with sash of Velvet, silk tassel, jet ball buttons, silk lined, interlined; full circular flare skirt, detachable pleated bodice girdle . . . . . ***Special 59.50***

No. 104. **Smart Tailored Suit of Imported Corduroy Velvet**, in Russian Green, Seal Brown, Navy or Black, semi-loose pleated coat with new hip belt, convertible crushed choker collar and cuffs of Corduroy, bone buttons, silk lined, warmly interlined; gored skirt, hip patch pockets, detachable button front belt . . . . . ***Special 29.50***

No. 106. **Fur-trimmed Dressy Imported Velveteen Suit**, detachable chin collar, cuffs and border of Skunk Raccoon Fur, in African Brown, Blackberry, Moss Green, Navy or Black, semi-box coat with inverted plait in back, patch pockets, velvet-covered buttons, silk lined, warmly interlined; circular flare skirt, detachable belt, button trimmed . . . . . ***Special 39.50***

Fall and Winter Style Book, "CORRECT DRESS"

Illustrating Everything in Ready-to-Wear Apparel for Women, Misses, Girls, Men, Boys, Children and Infants

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Hickson INC.

American Premier

in the creation of

Gowns, Tailored Frocks, Hats and Furs

Announces as

Collaborateurs:

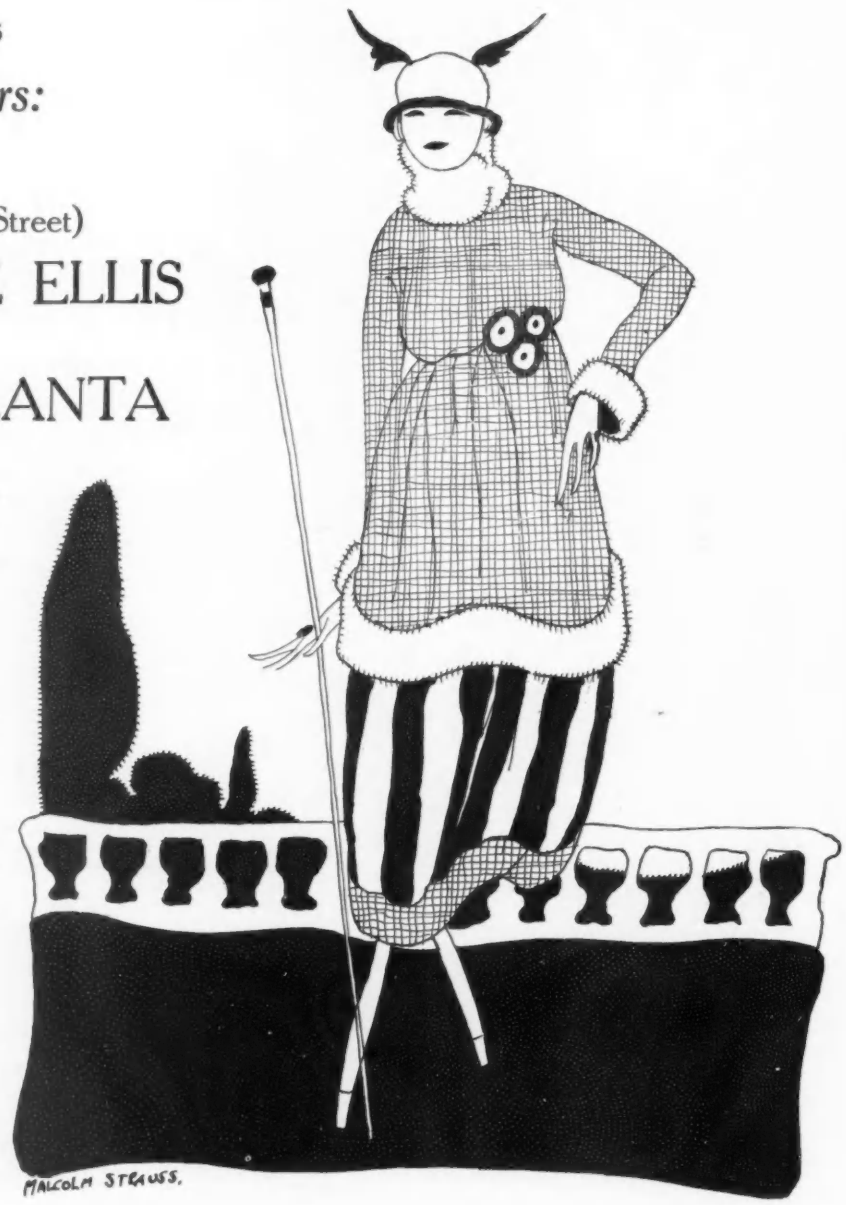
JEAN

(formerly West 57th Street)

MR. MELVILLE ELLIS

and

BARON DE PLANTA



who will meet patrons with the view of providing exclusive and unusual creations for any occasion of day or evening.

Our organization is incomparably the best in America and assures at all times perfect clothes—a profusion of wonderful models not to be had elsewhere. In addition we show a complete *replica* of the contemporary Paris displays, as well as a number of Frocks that were created exclusively for us in Paris.

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New York

Boston Paris

BONWIT TELLER & CO.

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42 Rue de Paradis

The Specialty Shop of Originations

Philadelphia
13th and Chestnut Sts.

FIFTH AVENUE, at 38th ST., NEW YORK

Boudoir Apparel Distinctively Different

CIRCE — *Gown of crepe meteor with coat of silk net, bound in silk and touched with flowers. In pink, turquoise, peach, ciel blue* **29.50**

CIRCE — *Cap of net with double lace flounce, rosebuds at front, moire ribbon streamers at back* **4.95**

CIRCE — *Mule slippers, of crepe meteor, shirred cross instep straps with rosebuds* **5.75**

MINERVE — *Breakfast set of crepe de chine. Separate coat and skirt bordered in white moufflon, closing with corded ornaments. In pink, ciel blue, peach, lavender, maize* **18.50**

MINERVE — *Cap of fine cream lace, set with buds, lace side tabs and ribbon bows* **3.95**

MINERVE — *Mule slippers of satin edged with fur* **5.75**

JUNA — *Gown of box-plaited crepe de chine with fine shadow lace jacquette, closing at front with large rosette and ribbon streamers,* **9.75**

JUNA — *Cap of lace with double front flange, caught up with rosebuds and edged with ribbon* **3.95**

JUNA — *Slippers of satin overlaid in lace and edged with shirred ribbon* **2.95**

HELENE — *Gown of crepe meteor closing with self-corded ornaments. Collar and sleeves deep banded with dark-toned fur. Empire back. In strawberry, pink, light blue, peach, maize, lavender* **22.50**

HELENE — *Cap of point d'Esprit, edged with lace and ruffled crown with twisted ribbon cording and flowers* **6.95**

HELENE — *Mule slippers of satin covered with net, lace edge, rosebud trimming* **5.75**

VENA — *Gown of draped satin with deep, tasseled revers, straight line back. In pink, light blue, delft, rose, lavender, white* **11.75**

VENA — *Cap of cream net, lace and flowers, with chin strap and bow of ribbon satin* **2.95**

VENA — *Slippers of satin with wired lace instep edged with ribbon and finished with tailor bow* **3.00**

PLISSE — *Gown of box-plaited crepe de chine, draped revers, sleeve flounces and Navarre cape collar at back of lace. Girdle of corded crepe, pink, light blue, peach, lavender, rose* **16.50**

PLISSE — *Cap of cream net, lined with chiffon, round side crown with lace ruffles and large ribbon bow* **3.95**

PLISSE — *Slipper of satin with shirred instep straps set with rosebuds* **2.95**

HIVER — *Gown in coat effect of crepe de chine edged and trimmed with swansdown. In pink, light blue, delft, old rose, white, maize* **13.75**

HIVER — *Slippers of satin edged with swansdown and trimmed with rosebuds* **3.00**

HIVER — *Cap of cream net with plaited face frill banded with swansdown and rosebuds* **2.95**

"Accuse not nature—she hath done her part. Do thou but thine."
—Milton.

Redfern Corsets

Three to Twenty-Five Dollars
At All High Class Stores, or
The Redfern Corset Shops,
510 Fifth Avenue, New York;
19 East Madison Street, Chicago;
114 Grant Avenue, San Francisco

The Warner Brothers Company

Extraordinary Values

Women's Wearing Apparel and Furs

A. Russian Blouse Suit in Broadcloth; collar, cuffs and skirt of coat trimmed with Skunk Opossum; all the season's best colors. ***Special* 42.50**

A. Black Panne Velvet Turban, with three fans of imitation Goura. ***Special* 10.50**

B. Real Skunk Muff, melon shape; made from fine selected skins. ***Special* 27.50**

B. Real Skunk Neckpiece, to match muff. ***Special* 15.00**

B. Small Rolling Brim Sailor, soft top; draped velvet around crown; steel ornament at front; all colors. ***Special* 4.95**

C. Plush Coat, very full model; trimmed with Raccoon or Opossum; attractively lined. 45 in. long. ***Special* 32.00**

C. Velvet Sailor with grosgrain band, rosette and ends; all colors. ***Special* 5.95**

D. Hudson Seal Coat, made from selected skins, with collar, cuffs and border of Skunk. 45 in. long. ***Special* 125.00**

D. Velvet Poke, stitched brim, soft crown; natural coque pompon; all colors. ***Special* 6.75**

E. Dress of Excellent Quality Crepe de Chine, pleated coat effect and tier skirt; Georgette Crepe collar. ***Special* 24.50**

E. Panne Velvet Poke with rosette of velvet; all the new colorings. ***Special* 11.50**

Mail Orders will receive prompt attention. All mailable purchases forwarded by Parcel Post free of charge

"McCREERY SILKS"
Famous Over Half a Century — The Finest Silks the World Produces

New York

34th Street **James McCreery & Co.** ***5th Avenue***

Do not put it off—

Do not delay buying the article you need simply because you cannot get what you want in your local shop.

Vogue will meet your difficulty, do it in a pleasing way and at no expense to you for the service. Vogue's shopping department was organized for this very purpose.

Vogue has shopping patrons in all of the large cities (even in New York) as well as in cities and towns thousands of miles from New York. Many people have the impression that articles of dress, novelties, furnishings, etc., are more expensive in New York than in smaller cities. This is not so.

Vogue maintains a staff of trained shoppers who do not fill orders in a routine, get-it-over-with-way. When a Vogue shopper takes your order she is shopping solely for you and with your personal preferences in mind. It is this individual attention which has made the service so universally popular.

The next time you want something which you cannot find in your own town give Vogue shoppers your idea of what you are looking for and tell them approximately what you care to pay and they will write you what they can get for you here in New York.

New York City is the greatest shopping center in the world. Every important country is represented. The English, French, German, Italian, Spanish, Russian, Swedish, Persian, Japanese and Chinese shops are as foreign in their atmosphere as the articles which they sell. In no city of the United States are there such delightfully interesting American shops.

DIRECTIONS

1. What Vogue will buy. Vogue will buy for you any article editorially mentioned or advertised in Vogue; also any other that can be had in New York. When ordering anything Vogue has published, please give date of issue and number of page.

2. How to order through Vogue. Enclose check to cover the cost of the articles you want. If you don't know exact cost, send approximate amount and the balance, if any remains, will be refunded. Should the remittance be insufficient, Vogue will notify you; articles cannot be sent till the full amount has been received.

3. Articles sent on approval. Only by special advance arrangement will articles be sent on approval. If you return them, your remittance will be refunded, but express charges both ways will be at your expense. And, when such arrangement has been made, and you find it necessary to return articles, send them to Vogue and *not* to the shop.

4. How articles are delivered. Unless otherwise requested, articles are sent express collect. Charges will be prepaid if so instructed; but orders will not be sent C. O. D. When ordering small, light articles include postage so that they may be mailed.

5. No charge accounts. Vogue makes no charge for its services; to avoid bookkeeping, Vogue will not open charge accounts with any patrons. Nor can Vogue undertake to charge articles to your own account in the shop from which you are purchasing. All orders are to be accompanied by the appropriate remittance.

6. When ordering garments, etc. When ordering garments, be sure to state size; and to give your preferences as to style, color and material. Please name your second choice when possible. Write your name and address very legibly. A stamped envelope should be enclosed when reply is desired.

VOGUE
Shopping
SERVICE
443 Fourth Avenue
NEW YORK

Do not put it off

Authoritative Fashions

for

Women and Misses

Some of the smart styles for Autumn and Winter, now in stock, are depicted on this page and magnificent assortments are on view in the various dress salons of the establishment.

An inspection is invited.

The Mail Order Service is at the disposal of out-of-town Patrons.

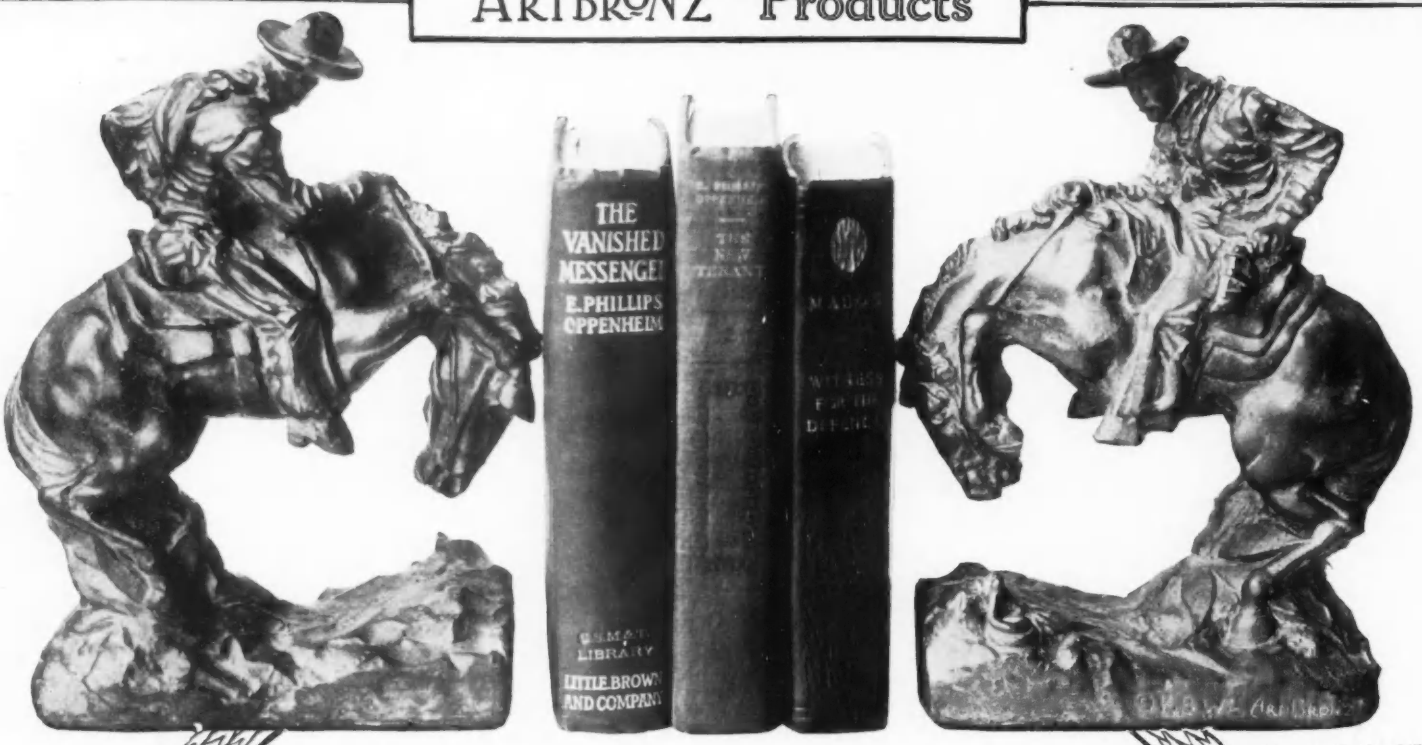
Catalogue mailed on request.

B. Altman & Co.

Fifth Avenue-Madison Avenue, New York

Thirty-fourth Street Thirty-fifth Street

"ARTBRONZ" Products



No. 257. Height 9½"
Bucking Broncho
Price $12.00

If west of Chicago add 50 cents

This unusually beautiful pair of book rocks known as the "*Bucking Broncho*" is from the original modelled by one of America's youngest and most promising sculptors—*J. Lincoln Lambert*—and illustrates but one of the many unusual, artistic and useful

"ARTBRONZ" PRODUCTS

WHICH INCLUDE

BOOK ROCKS :: STATUARY :: PAPER WEIGHTS
BOUDOIR LAMPS :: ASH TRAYS :: TOBACCO JARS
PORTABLES, ETC., ETC.

Especially appropriate for

DISTINCTIVE GIFTS, UNUSUAL BRIDGE PRIZES AND FOR DECORATIVE USE IN THE HOME

"ARTBRONZ" represents the perfected development of a process that permits a scientific and seamless deposit of Government test bronze over a baser core, resulting in a finished product, the equal of cast bronze in finish, workmanship and durability at one-tenth the prices.

"ARTBRONZ" **Products are for sale by the leading department, jewelry and other stores everywhere.**

PRICES RANGE FROM $1.50 UP

Our suggestion is that you go to the leading store in your city and see the complete line of "ARTBRONZ" Products. We know you will be delighted with their beauty and agreeably surprised at their moderate prices.

When you buy anything in bronze it is to your advantage to insist that it be "ARTBRONZ" which is absolutely guaranteed

"ARTBRONZ" Products

Send for this Catalog To-day

Do not fail however to send for our Catalog of "ARTBRONZ" Products sample pages of which are here reproduced in small size.

This Catalog contains almost 300 illustrations of beautiful artistic and practical novelties and offers a pleasing variety from which to make a selection for various uses.

We will send you our Catalog gladly upon your request and will also advise you of the nearest store in your city from whom "ARTBRONZ" Products may be purchased.

If by any chance your dealer is out of stock or does not carry "ARTBRONZ" write us at once and we will see that you are promptly supplied.

KATHODION BRONZE WORKS
501 FIFTH AVENUE :: NEW YORK

SALES AND EXCHANGES

Wearing Apparel

FOR SALE—Baby mink coat, size 38, forty or fifty inch; shawl collar. Perfect condition. Cost $2,050—sell for $1,500. No. 628-D.

FOR SALE—White taffeta two-piece suit. Can be worn without blouse. Size 38. Purchased July. Never worn. Cost $100—Will sell $50. No. 662-D.

RUSSIAN sable muff, fine, two skins—Cost $550. Caracul coat, very good quality, size 36, ¾ length—Cost $300. Neither used much. Each $100. Can be seen in New York City. No. 664-D.

ON account mourning, white French embroidery and net dress, with flesh-colored taffeta. Yellow and blue figured voile dress with yellow taffeta, size 34, extra small. Never worn. $40 and $30. No. 666-D.

FOR SALE—Beautiful pink evening gown, opalescent trimming. Cost $85—Sell $50. Worn once. Size 36. No. 668-D.

FOR SALE—Original Herbes model. Black satin evening gown, gold garniture. Size 38. Cost $60—Sell $30. No. 669-D.

FOR SALE—Original Cänet model. Exquisite turquoise satin ball gown, trimmed in lace flounces. French flowers. Cost $90—Sell $35. Size 38. No. 670-D.

FOR SALE—Pale pink taffeta ball gown. Mongellay model. Skirt pointed flounces, taffeta and blue tulle, light bodice, kerchief effect. Sell $20. Size 38. No. 671-D.

FOR SALE—Full length white coney fur coat (size 36-38), closed front, white satin lined. Elegant for young misses' automobile coat. Sell for $25. No. 672-D.

FOR SALE—Dark blue cloth suit, full skirt, 38. Price $25. Heavy oxford side-saddle habit, 36, $25. Dark mink furs, stole 2 yards long, large muff $50. All excellent condition. No. 674-D.

BROWN broadcloth suit, beaver fur and muff, $35. Navy serge gown, $15. Three dancing gowns, cherry, blue-green and blue. Lucille models. Cost $150—Sell $20 each. Large 36. No. 675-D.

BLACK satin evening gown, silk net overskirt, rhinestone trimming—$20. Black lynx muff and stole. New last winter—$35. Bust 36, waist 26. No. 676-D.

ALASKA sable set (genuine skunk), extra large muff and animal scarf—$30. Cost $75. Also large beautiful Hudson seal muff—$20. Cost $45 (like new). Eleven yds. skunk trimming two inches wide—$2 yard, cost $6 (never used). Send either with privilege of inspection. No. 677-D.

FOR SALE—Duchess lace collar, fourteen inches deep, three yards wide. Cost $100. Suitable for evening gown or coat. No. 679-D.

[illegible] racul coat, skunk collar. Cost $275 [illegible] $100. Black corduroy coat, squir- [illegible] $10. Motor coat $15. All three [illegible] cellent condition. No. 680-D.

FOR [illegible] LE—Black velvet three-piece Paul Po[illegible] suit $25. Also a turquoise blue taffeta a[illegible] a pink satin evening gown. $10 each. [illegible]e 38. No. 681-D.

TEN [illegible] rds Chantilly lace flouncing, fifteen inc[illegible] deep, handsome pattern. Fifty years o[illegible] Price $200. Chantilly lace veil, same da[illegible] Large half round, very fine. $100. No. 682-D.

A lady has a limited number of blankets for sale, made from wool of her own sheep. Being absolutely all wool they are extraordinarily warm and very light weight. Price $10 a pair. No. 684-D.

Miscellaneous

SUPERB collection of antiques—Heavily carved four poster with tester—$250. Magnificent dining table, Empire period—$300. Chippendale eagle mirror—$100. Others. No. 637-D.

To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is $2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.
Your message for the November 15th Vogue should be received on or before October 10th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

"Like Finding the Money"

"The two dollars which I spent on my message in Vogue have come back to me many times over. To be exact I have received $36.00 so far, and I am now corresponding with two ladies to whom I expect to sell all of my children's clothes that are in good condition.

"Last year I answered an advertisement for children's garments, and through it was able to sell articles amounting to $24.00. It is like finding the money! And it is also a dignified and pleasing way to dispose of one's surplus possessions."

Have *you* any surplus possessions that you would like to exchange for pin money? Every woman has. Somewhere in every house are stored away children's clothes—outgrown rather than outworn—pictures, gowns, hats, family heirlooms, of no practical use and entirely forgotten.

Why not resurrect some of these things, if only for the sake of disposing of them? Some other woman may have a real need for the very thing that is no longer of use to you.

Make up a little message and send it to us today. Its cost will in all likelihood come back to you "many times over."

SALES AND EXCHANGES SERVICE

VOGUE 443 FOURTH AVENUE NEW YORK

Miscellaneous—Cont.

FOR SALE—Carved French oak dining room set, eighteen pieces, including screen, old Vesselier and twelve chairs. In New Orleans at present. Photographs to show, suitable country home. No. 657-D.

150 Magic Lantern slides, studies of "The Nude in Art," etc., from famous paintings. $30. Complete set of "Encyclopedia Britannica," 24 volumes, $20. No. 661-D.

WILL place furnishings of handsome home in moderate size house or suite for person wishing to establish home in desirable New York neighborhood for at least one year. Designate preferred locality. Terms submitted. A-1 references exchanged upon application. No. 663-D.

FOR SALE—A fine gold chain, made in Paris, 21 in. long, $15. Also opal scarf pin, with small diamond, $20. These are both new and in excellent condition. No. 665-D.

LADIES with good society connection wanted in big cities for the sale of finest Silk Underwear and Negligees, made to individual order. Bond of $500 and references required. No. 673-D.

HAND-MADE bedspread, beautiful design, broad netted fringe, extra wide, suitable for four-post bed, $16. Two lovely tufted spreads. Hand-made with fringe. $18 each. Antique designs. No. 678-D.

FOR SALE—Unusually handsome three-piece set of furniture. Large divan and two large chairs. Solid mahogany, hand-carved, leather upholstered. Almost new. No. 683-D.

OWNER of established business with finest patronage, manufacturer of exclusive lingerie, negligees and tea gowns, desires partner with capital. Lady with society connections preferred. No. 685-D.

WONDERFUL black leather bag (shape of a dress suitcase), very stylish, size 16x11, filled with sterling silver. Cost $125—Sell for $50. No. 686-D.

Wanted

WANTED—Semi-evening gown, full evening gown. Size 38. Dark colors or black. Must be up-to-date and of good quality. No. 137-B

WANTED—Long corduroy coat, dancing frock, velvet suit, negligee, petticoats. Shades of violet. Rather tall, Bust 36, Waist 26. Must be good condition. Reasonable. No. 138-B.

WANTED—Boy's clothing. Four-year size, Balmacaan coat, sweater suits. Ladies' apparel, size 34, blue fox set. Must be reasonable, stylish and in good condition. No. 139-B.

WANTED—By tall woman, size 40, 38 years, handsome street suit, afternoon gown and warm motor coat. Must be new style but not extreme. Dark shades or black, fine materials and clean. References. No. 140-B.

Professional Services

YOUNG matron of good social position desires employment as nurse and companion to invalid, or nursery governess to small children. No. 810-C.

LADY of 38, who has lived much in Europe, desires position as companion, secretary, housekeeper, mother's help or chaperone. Excellent family. Best references. No. 825-C.

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A rich, unusually heavy weight black or white silk stocking that is creating a new standard of value. We have not been able to find in all New York (after conscientious search) hosiery to equal it for less than $1.35 the pair.

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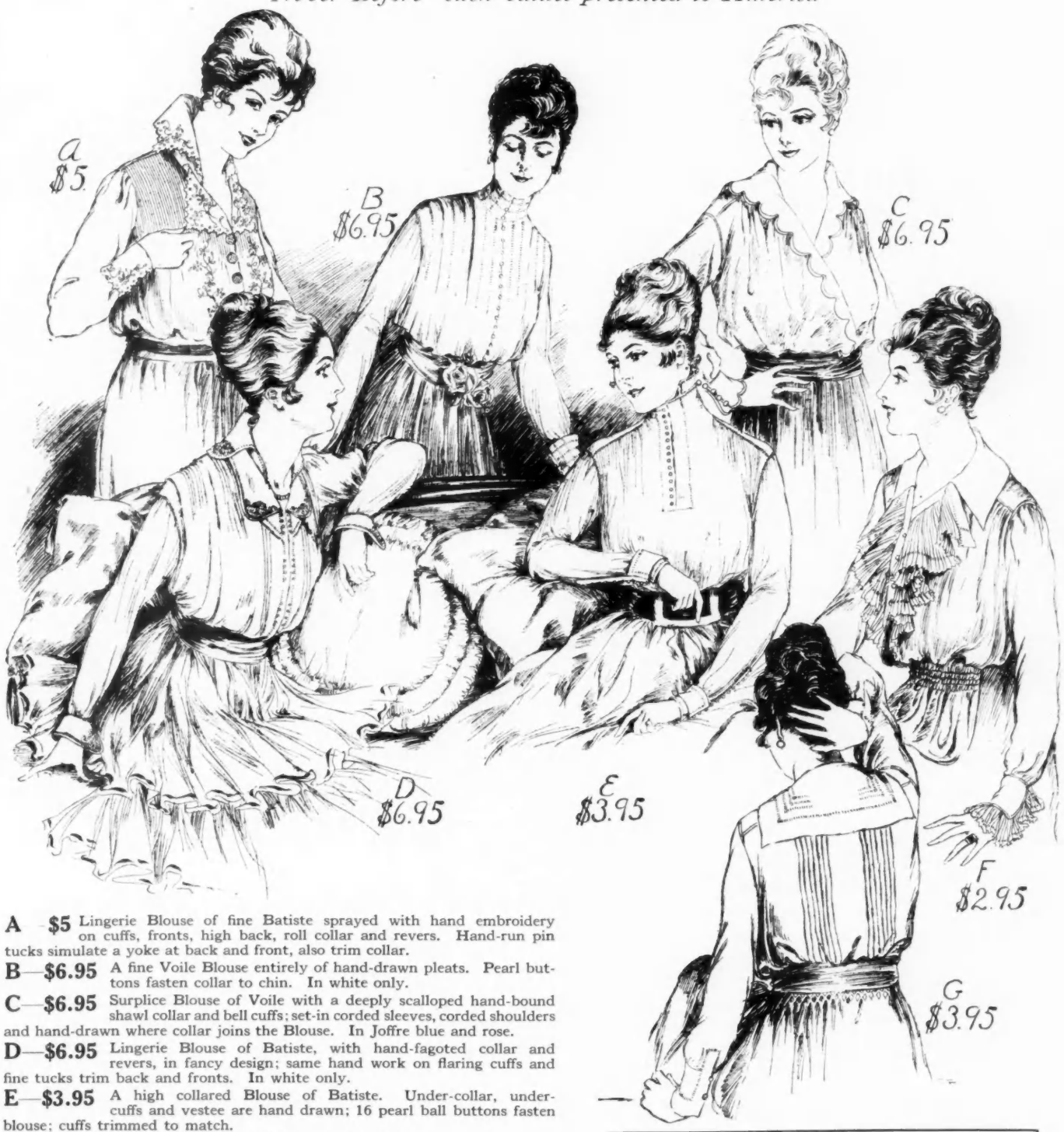

A—$5 Lingerie Blouse of fine Batiste sprayed with hand embroidery on cuffs, fronts, high back, roll collar and revers. Hand-run pin tucks simulate a yoke at back and front, also trim collar.

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Working plans for your entire Winter wardrobe—the newest models adapted to pattern form. See announcement on page 20 in this number.

WINTER FASHIONS NUMBER, NOVEMBER 1ST

Showing the mode in its Winter culmination—charming models smart couturiers evolve for their private clientele.

VANITY NUMBER, NOVEMBER 15TH

Those graceful little touches that make the smart woman smart, where to get them and how to use them.

CHRISTMAS GIFTS NUMBER, DECEMBER 1ST

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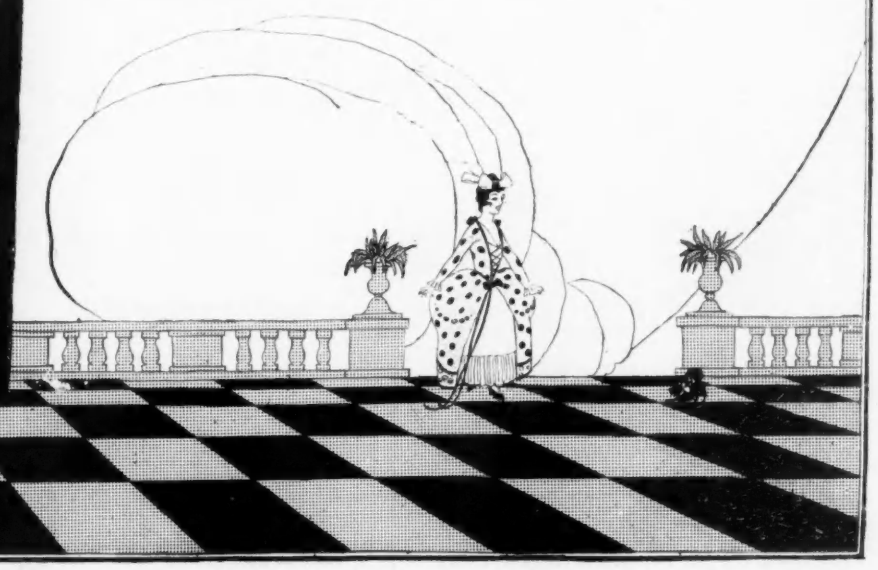

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PATTERN NUMBER

Dated October 15

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Vogue's greatest value comes during these months when you will be planning and buying your new wardrobe; for Vogue will tell you not alone what to wear but what to avoid. As we have said again and again, the successful gown is never expensive; only those garments that are bought and never worn cost more than the purchaser can afford.

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C—Girl's Dress of navy blue French serge, with set-in waist of white French linen plaited skirt. Sizes: 6 to 10 .....$7.50

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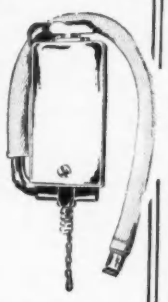

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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PHOTOGRAPHS charmingly colored. Children a specialty. For particulars address—Secretary—38 East 49th Street, New York City.

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MRS. S. D. JOHNSON—Opp. Waldorf-Astoria. Intelligent shopping. No charge. Special references.
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MRS. C. B. WILLIAMS—The N. Y. Shopper will shop with you or send anything on approval. Services free. Send for leaflet of "Bulletin of Bargains." 366 Fifth Avenue, New York.

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(Continued)

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THE SMOCKERY. Smocks, hand dyed; also linen, cotton and silk crepes, from $6 to $15. Children's smocks and smocked negligees. Catalogue. 7 Chester Place, Englewood, N. J.

In addition to **JOFFRETTE'S** unusual Garden Smocks we now have an assortment of her smocked children's frocks, coats and bonnets.
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SMOKER STAND with balancing cockatoo attached, heavy brass matchbox holder and glass ashtray. Mahogany finish, $6.00. C. J. Dierckx, Importer, 34 W. 36 St., N. Y.

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COLONIAL DAME FACE POWDER unlike any other, gives impalpable bloom, youthful lustre. Absolutely pure, no chemicals to injure or darken skin. 10 shades and to order. And—

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Positively removes freckles. Leaving beautiful complexion. By mail 50c. Booklet free. Dr. C. H. Berry Co., 2975 Michigan Ave., Chicago, Ill.

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MR. STERLING ANNOUNCES the exhibition of his three latest productions: the Miniature Lumber, the Landscape Blocks, and the common Commerce Set. See Ad on page 151.

TO THE TRADE—We announce that Samstagg & Hilder Bros. are the exclusive wholesale distributors of The Sterling Toys.

2 BEAUTIFUL DE LUXE GIFT BOXES, one Girl's, one Boy's, containing 6 wonderful Fletcher Cut-out Booklets! Brilliant coloring, fascinating and educational subjects and

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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SEND 25c FOR A SAMPLE TOY & illus. Catalog showing our joyous playthings and decorative children's furniture. Woodcraft Shops, Inc., Morristown, N. J.

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WEDDING VEILS and wreaths to order from $15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East 43rd Street, New York. With Quiller.

ORIGINAL WEDDING GOWNS now so much in vogue, made to your individual ideas and order. Write or call Homer, 11½ W. 37th St., N. Y. Greeley 5265.

THE PORTO RICO STORE—Filet Tiré linens. 402 Mad. Ave., N. Y. Initial towel, $1.25; child's dress $5; luncheon set $18.50; nightgown $6.50. Monograms: estimates. Approval ship.

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IMPORTED TOYS. Miss Pusey is glad to announce that her first shipment of Christmas toys from abroad will be on view at the studio after Oct. 1st.

THE FAMOUS WILE-AWAY BOXES. Always desirable for birthdays, convalescence, or journeys for children or grown-ups.

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UNUSUAL GIFTS FROM THE ORIENT. Useful, decorative and novel. Booklet "V" on request. Bertha Tanzer, 20 West 30th St., N. Y.

GIFT SHOPS SHOULD SEND for our proposition and catalog of many delightful novelties from the Orient. Bertha Tanzer, 20 West 30th St., N. Y.

HAND-DYED SMOCKS, $7.00. Charming shades—rose, blue, green, violet, yellow. White collars. Unusual buttons. Send bust measure. Gertrude Short Kramer, 156 W. 106th St., N. Y.

PILGRIM BAYBERRY PAD for waxing flatirons, when ironing gives fragrant odor & beautiful finish to linen. In attractive box, 25c p'pd. National Toy Company, Boston, Mass.

KEWPIE FERNS. Have you seen them? A Kewpie Doll dressed in a Fern Ball. $5.00 and $10.00. G. E. M. Stumpp, 761 Fifth Ave., N. Y. C.

HANGING PARROTS of stained Glass. You can hang them in the windows. Prices $3—$5—$10. G. E. M. Stumpp, 761 Fifth Ave., N. Y. C.

WILLOW BIRD CAGES. What you need for the conservatory. Prices, $7.50—with "Crane," $15.00. G. E. M. Stumpp, 761 Fifth Ave., N. Y. C.

"KEWPIE KANOE." This time the "Kewpie Fern" is out canoeing. Price $5.00. G. E. M. Stumpp 761-5th Ave., New York City, Tel. Plaza 8190.

Unusual Gifts—Cont.

GIFT and SPECIALTY SHOPS will be interested in our Christmas articles. Catalog and terms to trade only. The Little Workshop, 443 Clermont Avenue, Brooklyn, New York.

FOR THE MAN for 75c. I'll send my little collapsible cigarette holder in gift box together with catalog of Practical Gifts. Ernest Dudley Chase, Boston.

Unusual Gifts—Cont.

RAINY DAY TABLE & Chair (folding), 10 occupations—absorbingly interesting, $5. Specialists in gifts for children. Circulars. Rainy Day Table Co., P. O. Box 347, Newark, N. J.

"THE GOODIE BASKET"—Candied fruits, salted nuts—ribbon tied, $2 p'pd. Hand-decorated china, wood, tin, odd trays, laces, brasses. Furness Studio, 112 Carnegie Hall, N. Y. C.

PRACTICAL IDEALISTS

They came from France a few years ago—two confident, competent chemists gifted with ideas as well as ideals, and abundantly imbued with the courage of their convictions.

"Do only one thing and do it *right*," was their slogan. When they established the Charmant Specialty Company, with laboratories at 136 Liberty Street, New York, they preferred to concentrate on one line *only;* to give to it all their combined energy, study and skill.

Soon it became common talk that Charmant Natural Rouge and Charmant Face Powder were products of exquisite perfume, exceptional purity, and dainty rose-leaf texture—preparations really different, really *better.*

Our two able chemists were too wise to keep their products a secret—they began advertising in the Shoppers' & Buyers' Guide. Now the great stores are calling for Charmant Preparations—women everywhere are asking for them.

One of the originators said to us the other day:

> *"This small advertisement has paid its cost ten times over. We have received letters from nearly every state, from England, South America, and the Hawaiian Islands. Our replies were from refined people, the class that makes the best customers. I certainly am pleased and satisfied with results from the Shoppers' & Buyers' Guide."*

Good products always find a receptive market in Vogue—our readers are responsive. Look through these pages carefully; here is the kind of things you will *enjoy* buying.

PERSONAL and careful attention given to the filling of orders for an attractive little bone lemon fork, in dainty box with gift card. 50 cents postpaid. Duxbury Shop, Duxbury, Mass.

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GIFTS of Distinction. App. Boxes, ref. expected. Table linens, bibs, bread and milk, invalid-tray sets; finished, quaint cross-stitch. Orig. designs of Edith Allen Hall, Stamford, Ct.

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Unusual Gifts—Cont.

BAS-RELIEF COLOR SKETCHES Highly artistic. Beautifully framed. Prices $5 to $10. Send for list. E. Bleecker, 107 Mt. Vernon St., Boston, Mass.

HERE'S the line of the year. Be the first to profit by exploiting our tin Bon Bon and Cake Boxes—decorated with stunning designs.

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WAY gives generous profits. $5 brings our box assortment now featured in 1000 Gift Shops. Write for details. Forest Craft Guild, 46th St. & Lexington Ave, N. Y. C.

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WEDDING STATIONERY SAMPLES and "Wedding Suggestions," an interesting and authoritative booklet, sent on request. The Crowell Co., 97 Orleans St., Springfield, Mass.

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Wholesale Gift Shops

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NEVIUS NOVELTIES. Wonderful showing of Philippine Baskets, Real China Birds, Coat and Skirt Hangers, Incense Burners, Bridge Pencils, Sewing Birds, Cape Cod Things, Hearth Brooms.

ASK MR. NEVIUS! Titania? Handy Dandy? Miss Ravels? Alice? Little Boy Blue? Milly Tant? Leopold? Mr. & Mrs. Peter? Emily? Storiators? Mamy? Bowling Boys?

NEVIUS SELLS DEALERS ONLY Sells Original Toys. Sells Grape Fruit, Ginger, Comquat. Sells Not-Elsewhere-Findable-Things.

THE POHLSON GALLERIES, of Pawtucket, R. I., line of Thoughtful Little Gifts for Specialty Shops can be seen in N. Y. at 225-5th Av., R. 404. Ask for Messrs. Butterworth & Gardiner.

BUTTERWORTH & GARDINER, 225 Fifth Ave., announce the opening of their permanent display rooms, for the sale of Unique & Unusual Gifts & Art Novelties. Your inspection invited.

The **BUTTERWORTH & GARDINER** Lines: The Pohlson Galleries, Lawson Studios, Baker Handcraft Shop, Oriental Incense & Perfume Co., Torii Shop. Everything for the gift dept.

DAY CRAFT NOVELTIES for Gift Shops & Art Needlework Depts. We sell dealers only. For illus. folder and price sheet, send to N. S. Day, Springfield, Mass. Samples at 225-5th Ave., N.Y

MOUNTAIN COMMUNITY, Inc., New York. Largest manufacturers in the country of high-grade gifts for art and gift shops. Wonderful line. Only high-grade goods. Send for booklet.

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McHUGH WILLOW FURNITURE gives to The Country House American Comfort with English smartness. See our unusual Chintzes. Joseph P. McHugh & Son, 9 W. 42d St., N. Y

"NO Venus ever arose from the sea with rarer lines of beauty than were combined in the picture of loveliness which, backed by the blue of the lagoon, appeared to the astonished eyes of this wild boy."

Morgan Robertson wrote it. The boy he depicts, cast on a desert island at the age of three, survives the perils of starvation and wild beasts. He grows up into young manhood. Strange yearnings—a dreary loneliness—a craving for company, come to him. Then—in a part of the island he visited before—he meets this shy girl.

It's a big story. It throws a light back upon dim, misty ages when our earliest ancestors struggled for life and love. "Primordial" is its title. It's only one of the many unusual, absorbing stories Morgan Robertson wrote.

Shall Irvin S. Cobb's Prophecy Come True?

Or Shall Morgan Robertson's Widow Again Feel the Pinch of Those Days When Her Husband Wrote His Stories With a Washtub For His Desk?

COBB'S PROPHECY

Here is a man who is going to be appreciated after he is dead as one of the biggest writing men of his generation.

In my humble opinion no American writer has written better short stories than Morgan Robertson. No American writer ever wrote as good sea stories as he has written. *Sinful Peck*, it seems to me, belongs in the same immortal company with Long John Silver and Crusoe.

IRVIN S. COBB.

The McClure Publications and the publishers of the Metropolitan started this movement. Their purpose was to pay a long-deferred reward to Morgan Robertson—the man who by sheer force of genius rose from a deck-swabber, a sailor before the mast, to be one of America's greatest short story writers, admired by Irvin S. Cobb, Rex Beach, William Dean Howells, Richard Harding Davis, Booth Tarkington, Robert W. Chambers and other famous literary men, and the beloved of all who enjoy a sea story laden with the salt tang of old ocean.

Providence overruled—as we were freeing his shoulders from the load of poverty that he, despite his genius, could not lift—he died. On March 24, 1915, at Atlantic City, on the first vacation of his weary life, he took his last look at the ocean he loved so well.

THE TIRED WIFE

He wrote his first story on the washtub of a dreary little New York room while his wife cooked and worked beside him and watched him with discouraged eyes. On the back of circulars, which he was to distribute at $1 a day, he wrote his first story.

His widow survives—without income other than that received from the sale of his books. Poor Robertson hoped to relieve her from the poverty she was forced to share with him as he struggled for recognition—hoped that she at least would be able to pass her declining days free from want.

McClure's and the Metropolitan are carrying out his last wish. Will the American public join hands?

An edition of Robertson's works is being published. Upon every book distributed we shall pay his widow a generous royalty, in accordance with the offer explained below. It requires a steady sale of the books to make the widow's income continuous. *You must do your part.*

Mark and mail the coupon today

V.
10-15

McClure's Magazine, 251 Fourth Ave., New York

Enter my subscription for Metropolitan one year, McClure's one year, and The Ladies' World one year, and send Morgan Robertson's works in four volumes, carriage prepaid by you. I enclose 10c and agree to pay $1.00 a month for 4 months to pay for my subscriptions. The books are mine, free.

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The ablest writer of sea stories in this country, and sincerely hope that your venture will help him to gain that recognition of his work which is rightfully his.
REX BEACH.

The magic and thrill of the sea, that brings back to us the day-dreams of boyhood. **FINLEY PETER DUNNE.** (Mr. Dooley)

I know of no American writer more entitled to preservation in volumes. His whole life vibrates with experience and drama.
ROBERT H. DAVIS ***of Munsey's.***

Morgan Robertson has written some of the best sea stories of our generation.
GEORGE HORACE LORIMER (***Editor Saturday Evening Post***)

Indeed, my dear Sir, you are a first-rate seaman—one can see that with half-an-eye.
JOSEPH CONRAD.

His stories are bully—his sea is foamy and his men have hair on their chests.
BOOTH TARKINGTON.

The trail of the sea serpent is over them all.
WILLIAM DEAN HOWELLS.

"If you don't tell us soon what happens to Captain Bilke, I will have nervous prostration."
RICHARD HARDING DAVIS.
(In a letter to Morgan Robertson)

What surprises me so is how the author gets under the skins of the bluejackets and knows how they feel.
ADMIRAL "BOB" EVANS.

It will give me great satisfaction to offer you my subscription.
ROBERT W. CHAMBERS.

McClure's Magazine, 251 Fourth Ave., New York

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THE OHIO ELECTRIC is built with but one goal in view—perfection. It is intended solely for those who will have nothing else. Its appeal is not to people who can, or must, be satisfied with less

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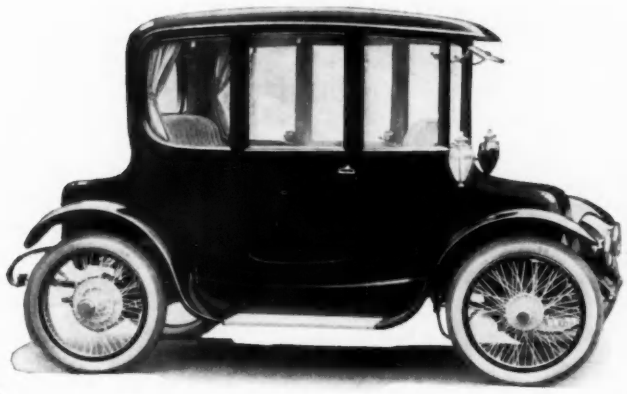

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The Gorham Company are the largest makers of solid silver-ware of quality in the world—

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Vogue Shopping Service is ready to do

YOUR AUTUMN SHOPPING

for you now

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The Next Vogue Will Be the

AUTUMN PATTERNS *and* NEW MATERIALS NUMBER

Dated October 15

OCTOBER 1, 1915

VOL. 46. NO. 7
WHOLE NO. 1032

A "CONTINUED IN OUR NEXT" SEASON

The number of Vogue you hold in your hand is a synopsis of the mode as given by the Paris openings. One by one the following numbers of the winter will unfold the story as outlined in the synopsis. To lose a number of the magazine is to lose the thread of the story, so don't take any chances on losing any of the winter numbers.

A WORD TO THE WISE AMONG NEW SUBSCRIBERS

Vogue has added thousands of names to its subscription list this autumn and it is therefore more difficult than ever to supply extra copies of the magazine. If you are a new subscriber you should give at least three weeks' notice of the address to which you wish to have your magazine sent. The only way to be absolutely sure of securing every copy of Vogue is to keep your latest address continuously on file upon the subscription list, or to have a definite standing order with your news-dealer to supply you.

VOGUE READERS TRUST VOGUE

A new season is beginning and Vogue Shopping Service is prepared to go a-shopping for your new wardrobe with as much enthusiasm and interest as though the wardrobe were for Miss Vogue herself to wear. One of the rewards of the professional in any line is to enjoy thoroughly what he does, for its own sake alone, and so when we select your things it is a personal and professional delight.

A good example of the confidence Vogue readers place in Vogue is shown by a letter received a short time ago from a woman in a small city of Arkansas. She asked for information in regard to smart autumn fashions and a little later we received a second letter, enclosing a check for $167, and saying, in part:

"My daughter will enter Smith College in Northampton, Massachusetts, this autumn and I want her to be properly and well dressed. Therefore, I am going to leave it with you to select a part of her wardrobe, as I feel sure that your selections will please us."

WHY VOGUE READERS TRUST VOGUE

The reason Vogue readers trust Vogue to do their shopping for them is that practise has made the Vogue shoppers perfect in getting good value for their money.

Figures are the best evidence of just how much practise in shopping Vogue has had; in the past four years Vogue Shopping Service has bought $182,578.89 worth of merchandise for its patrons.

Each year has shown a steady increase in the amount of service rendered. In 1911 our shoppers purchased $14,054.22 worth of goods for Vogue readers; in 1912, they purchased $29,473.31; in 1913, $61,209.58, and in 1914, $77,841.78.

With this record back of us, and your confidence before us, we expect to double this year the service we were able to render to you last year.

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VOGUE is published on the first and fifteenth of every month, by The Vogue Company, 443 Fourth Avenue, New York; Condé Nast, President; Barrett Andrews, Vice President; George von Utassy, Treasurer; Edna Woolman Chase, Editor.

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

Subscriptions for the United States, Mexico, Cuba, Porto Rico, Hawaii, and the Philippines, $4 a year in advance. For Canadian delivery, postage must be added at the rate of $1.25 per year. For all other countries, postage $2 a year extra. Remit by check, draft, or postal or express money order. Other remittances at sender's risk. Single copies, 25 cents.

Change of Address.—The address of subscribers can be changed as often as desired. In ordering a change please give both the new address, and the name and address exactly as it appeared on the wrapper of the last copy received. Three weeks' notice is required, either for changing an address or for starting a new subscription.

Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879. Cable Address: Vonork.

AUTUMN PATTERNS AND NEW MATERIALS NUMBER

Paris has given the word as to fabric and line, and Vogue Pattern Service suits its action to the word. The October 15th number of Vogue will show patterns of everything under the chic winter hat; patterns of skirts that stand out for fulness and patterns of collars that stand up for height, patterns of petticoats that are at their best when the wind blows, and patterns of other things.

The Cover of the next (October 15) Vogue will be by Helen Dryden

PINNING FAITH TO MATERIAL THINGS

Those who pin their faith to "material" things will not live to see their faith fail them—at least not this season—for already we hear the frou-frou of approaching silks, and satins, and brocades, the next number of Vogue will show the new autumn materials to be luxuriously lovely. Rich shadowy velvets find the glow of gold for a foil, but all is by no means gold that glitters, for here and there a whole evening gown is a sheath of silver brocade. Where silver threads do not dominate, there are apt to be at least silver threads among the gold.

FASHION BLOWS ITSELF TO RIBBONS

The French couturiers are using ribbons in unknown quantities and the next number of Vogue will show just how they are using them. There will be an article showing just who uses ribbons how, who uses them as flyaway bows, who uses them as tailored bows, which establishment edges everything with them, and which other establishment makes whole dresses of them. Ribbons are all widths, some are flowered, but many are in plain colors with a picot or a silver or a gold edge.

FRENCH MOURNING

The October 15 number of Vogue will contain a carefully written and illustrated article on French mourning wardrobes.

© Ira L. Hill

MRS. WILLIAM WOODWARD

Mrs. Woodward, who was formerly Miss Elsie Cryder. Mrs. Woodward, whose place at Newport is "The Cloisters," at Ochre Point, is a very near neighbor of her sister, Mrs. Frederick Lothrop Ames of Boston. This interesting photograph of Mrs. Woodward was taken on the day she impersonated Spain in a pageant of nations which was one of the features of a charity fête held for the benefit of the Secours National this summer at Newport

VOGUE

THE SUM *and* SUBSTANCE *of the* PARIS OPENINGS

The "Grands Couturiers" Having with Amazing Unanimity Decided the Main Trend of the Mode, Now Turn Their Attention to the Adaptation of Fashions to the Individual

MODEL BY PREMET

Most engaging of frocks for the slender figure is the short-basqued, Dutch-skirted model offered by Premet, for which a highly favorable reception is predicted. It is here shown in blue gabardine with the shortness shortened and the flaring tendency increased by bands of gabardine and black velvet

IN PARIS is that dead lull that always follows in the wake of the openings. Gowns have been shown, but as yet people are not wearing them. Nor would they be in a normal season. It is the opening of the racing season at Longchamp which marks the first appearance of the winter models, and as there is to be no racing season this year, we shall wait for America to decide what is to be worn.

Premet offers many new ideas. The skirts of this house remain wide and short and, as a rule, are about two inches shorter in the back than in front. Frequently this shortness is obtained by folding the hem up like a cuff directly in the middle of the back to the depth of two inches and allowing the cuff to narrow so that it disappears completely at the sides, and so that, viewed from the front, the turned-up hem does not show at all. As the skirts are usually faced with a contrasting color, this folded-up hem is made very conspicuous and it is even more noticeable when it enables one to catch a glimpse of a lace-trimmed petticoat, a thing that we have not seen for many years.

PREMET AND THE POLONAISE

This extreme shortness of skirt in the back calls attention to the bustle effect which is much in evidence at Premet's. Many of the skirts here have a typical polonaise back, and emphasis is placed upon the bustle effect by added draperies and the wired loops of sashes.

Very conspicuous are the Louis XIII collars, wide turn-over collars of lace which extend from the ears—although they are so open at the top that they never touch the ears—half way to the waist-line. The top of these collars is frequently wired to stand out from the head, so that viewed *en profil* the line of the collar is perfectly straight from top to bottom. It emphasizes the "drop" shoulder effect which appears on most of Premet's models, particularly on the evening cloaks.

Nowhere does one see prettier tea-gowns than at Premet's. Gold crêpe and white satin are combined in a most effective way—the gold crêpe forming the little drop-shouldered mantle—and there are many exquisite combinations of pale pink and blue chiffon.

Most engaging frocks for young girls—and frocks which could be easily adapted to any age, provided of course that one has a slender figure—are the short-basqued, Dutch-skirted frocks of blue serge or of soft silk and velvet artistically combined. These frocks have long tight sleeves and the youthful little basques are very flat on the bust. The short full skirt looks particularly well with a short bodice, and it goes without

MODEL BY BEER

Beer and bustles—euphonious fact—for while many a couturier looks with favor upon this irresistible absurdity, it was Beer who first sponsored it. Its delightful possibilities are evidenced in a blue faille and moleskin costume, the dress of which is shown without the coat at the upper right on page 38

MODEL BY PREMET

A sensation of the Paris openings were the redingotes of leather, seamed and fitted like cloth and lined to the hips with silk. Paquin was the originator of this idea and one of its most successful interpretations was the redingote of shiny white leather below, sharply accented with black varnished leather and trimmed with otter fur

MODEL BY PREMET

MODEL BY PAQUIN

It is difficult to see how the mode could escape the conclusion that shortness and width are the chief aims of skirts, and the position of the slightly high waist-line seems equally assured. The gown above, of gray velvet striped with black, combined with black velvet and trimmed with marron ribbon rosettes, urges upon the mode the indisputable advantages of these features

The close waist, the drop shoulder, the flare, the extreme shortness, and the puffed sleeve are all to be seen in a Premet frock of crow blue velvet and mousseline, called "Cabriolet," which, however, forbears even to hint of a high collar. A flounce of blue mousseline, like a submerged apron, crosses the front of the skirt only and the guimpe and low rolling collar are rose chiffon

saying that these models will have great success. There is, for example, the frock called "Flechite," which is sketched at the left on page 35. This frock is of blue gabardine and the skirt is slightly stiffened by three bands of gabardine which run horizontally about the skirt and are trimmed just back from either edge with narrow bands of black velvet. Narrow black velvet also borders the bodice.

ADVOCATES OF VELVET

Another charming frock at Premet's is "Cabriolet," a gown of crow blue velvet and blue mousseline which is shown at the upper right on page 36. A frill or flounce of the mousseline crosses the front of the skirt only and the guimpe and collar are of rose colored chiffon. Still another fetching frock of Premet's, known as "Maréchal," appears at the upper left on page 36. This frock is of gray velvet striped with black and combined with black velvet and white mousseline and is trimmed with rosettes of marron ribbon.

Mme. Georgette is showing a remarkably pretty collection of frocks this season—very short and very wide as to skirt and very high as to collar. Not content with making the collar merely high, Mme. Georgette borders it with fur at the top or edges it with a plaited frill at top and bottom. One collar—a slightly draped stock of violet silk ribbon with two loops in the back—is edged with plaited frills of black taffeta. Occasionally one of these high collars slips its fastening and rolls back prettily from the throat, showing a facing of mauve *fraise*, or amber silk or velvet.

The Georgette skirts are very wide, the fulness often falling softly from a yoke of varying dimensions. In the frock of marron velvet sketched at the lower right on this page, this yoke effect is produced by a puffed shirring at the hip-line. The waist-line in the Georgette frocks is a trifle above normal and is not defined by a rigid belt. Mme. Georgette treats the waist-line very cleverly. One might almost say she effaces it, so cleverly are the skirt and bodice adjusted; but the subtle line between the two is there just the same.

AS MME. GEORGETTE USES FUR

Many frocks in the Georgette collection are of duvetyn or velvet, some are of gabardine or serge. In dark green, blue, black, and Bordeaux are her tailored costumes, with smart coats and graceful skirts trimmed more or less with fur. "Poilu," a very smart frock of dark blue gabardine trimmed with black braid, is finished with tightly curled gray astrakhan—just a narrow roll of fur at the wrists and the top of the collar.

Mme. Georgette uses ermine, sealskin, skunk, *petit gris*, astrakhan, fox, and putois, but she uses these furs judiciously. Her frocks are not overtrimmed, but are daintily accented with fur after the fashion of the pleasing frock of blue

MODEL BY GEORGETTE

MODEL BY BEER

Georgette's frocks are not overtrimmed, and furs especially she uses most judiciously, choosing for tailored frocks, such as the blue gabardine frock above, tailored furs, as here, short-haired caracal. The panel of the dress is of black satin, and the whole dress has a lifted waist-line—a waist-line ignored, yet defined. The pockets indicate the favor of Georgette to the yoke

The Georgette skirts are very wide, very full, and drop from yokes of various types and dimensions. One might almost say, too, that Mme. Georgette effaces the belt, so cleverly are waist and skirt joined together. She uses much velvet and velvet fabrics; the frock at the right is of chestnut velvet, and the cordelière of brown silk which hangs from neck to hem aids in the one-piece effect

"On les Aura," at the left, is one of the most fetching costumes seen this season. It is of blue gabardine, with buttons of blue corozo. It begins with the Beer "choker" and ends with the highest hem in Paris—or almost, since others of Beer's frocks just nicely cover the knees. The sleeves show one version of Beer's wrist puff. The frock beneath the jacket is shown at the bottom of page 38

MODEL BY GEORGETTE

MODEL BY PAQUIN

The skirt's the thing with the mode of to-day, and the Paquin black velvet gown at the left has either one short skirt or a skirt six times divided into short ruffles. Black velvet also forms the low bodice, and the cape is, after a quaint fashion, of Spanish lace

One of the smartest versions of the puffed sleeve which is tight from the elbow down and set into a dropped armhole is that which Beer has designed for "Me Voilà," a costume of blue faille and moleskin, at the right, also shown with its coat at the lower right on page 35

Deftly concealed beneath the trim coat of "On les Aura" (shown at the lower left on page 37), which turns it into a tailored suit, is this complete frock of blue gabardine and blue satin with cuffs and collar of red velvet and with bolero fronts embroidered in colored beads

MODEL BY BEER

gabardine and black satin with trimming of caracal, which is sketched at the top of page 37. A pretty wrap of ermine is lined with dull rose velvet bordered with gold *galon*. Similar velvet lines "Gitane," a voluminous Spanish cape of black velvet bordered with skunk.

All of Mme. Georgette's models are pretty, but one remembers most vividly a cluster of evening frocks like flowers in full bloom—dainty pastel tinted creations, distended at the hem with whalebone, quite like the old time hoop-skirt. These skirts are not enormous in circumference, but the whalebone is very stiff. Very pretty is "Blossom"—a blossom pink taffeta and chiffon arrangement—and loveliest of all is "Watteau" with its bodice of quaint blue and white striped silk splashed with flowers of rose and silver. The white silk skirt is bordered with the striped brocade at the bottom. Over this is a second skirt of tulle, stiffened with whalebone on the lower edge under a band of silver braid. This hoop of whalebone is bent in rather violent godets and attached at intervals, between the godets, to the underskirt, under knots of flowers. The color scheme of this frock is exquisite, and the distended tulle skirt is a distinct novelty and quite perfect in its way.

THE CHÉRUIT HUNDRED

It is impossible to be sure exactly of Paris fashions until the Maison Chéruit collection is seen. This year it is more than usually interesting and as each gown appeared in the doorway, from the initial tailored costume to the last *robe du soir*, one would have liked to buy them all. Foreswearing the attraction of fantastic names, the Chéruit gowns are numbered in practical fashion and the numbers run well over the hundred.

Skirts are short here. Some are shorter than others, but none are shorter than the trained evening gowns. On these, the skirts are of the shortest and even the train is rather narrow and not very long.

MODEL BY BEER

There is a filmy frock of smoky gray chiffon, with a flounced skirt over a gray *fond* which has a deep border of gray opossum, partly veiled with the chiffon. Most fetching is a creation of black taffeta with the skirt-edge slightly scalloped and lifted in front for several inches over a petticoat of white tulle. The greater part of the bodice is of white tulle and the black taffeta is effectively trimmed with jet.

COMBINING FROCK AND TAILORED SUIT

One of the most popular of all the models in this collection is a suit of black *grosse laine* with a rather long close-fitting coat collared with white ermine and flaring sidewise below the waist-line. When the coat is removed, one is amazed to see a frock of gray blue satin, straight and slim and loosely girdled. On the bottom of the skirt there is a band of black to match the coat, which is just wide enough to produce the impression of a strictly tailored costume when the coat is adjusted.

There are in the collection of this house several frocks of chiffon, and there is an odd flaring coat of rich colored brocade showing a gleam of gold thread and heavily bordered with dark brown fox. A very wide band of chinchilla forms the lower part of a black velvet evening coat and chinchilla also forms the collar. The velvet sleeves are curiously puffed at the wrists and are not fur trimmed.

And then, there is the Chéruit sash, which is a feature of the new models. Frocks and coats alike show this unique and decorative cravat-like sash, which is tied à la Steinkerque. E. G.

The costume which consists of a frock and a matching coat or redingote presents a strong plea for the favor of the mode. Among its most able advocates are this Beer redingote (right) of blue serge and black velvet, and the frock at the right below, which it accompanies

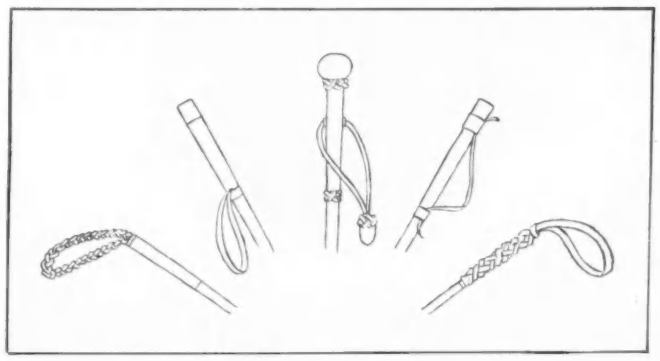
MODEL BY BEER

Beer makes effective use of an elbow frill to soften the leg-o'-mutton sleeve in a frock of blue serge and velvet, trimmed with motifs in old rose, which is designed for wear with the redingote at the left. Short skirt, raised waist-line, and dropped shoulder are affirmed here

MODEL BY PAQUIN

Mme. Paquin is among those who urge the charms of the puff sleeve below the dropped shoulder and the bustle drapery from hip to hip. How daintily graceful these may be appears in the frock at the left, of soft blue faille with silver lace and braid and sleeves of thinnest lace

MODEL BY BEER



Since pigskin umbrella handles find favor with her English Allies, the Parisienne forsakes the glitter of jeweled tops and the gleam of gold and silver and contents herself with this highly practical affair, the most notable feature of which is its strong resemblance to a riding-crop. Seen at "Wilsons"

FOUR DISTINCTIVE COSTUMES FROM THE HUNDRED ODD WHICH APPEARED AT CHÉRUIT'S OPENINGS CLAIMANTS FOR FAVOR UNITED AS TO SHORTNESS AND WIDTH AND SYMPATHETIC AS TO COLLARS

One of the most warmly acclaimed of all Chéruit's models, was a costume of ingenious deceptiveness, which could convince the most critical that it was solely a very smart tailored suit of black "grosse laine," conservatively trimmed with ermine, while it concealed beneath its tailored severity the charming blue silk frock at the right below

Duvetyn, for which favor may be predicted this season, is the material and Bordeaux is the color. The wide skirt is laid in soft box plaits at the side, and the coat, which is narrow on the shoulders and close at the waist, is decidedly full in the peplum. Brown fox forms the band and modishly high collar, and the hat is a high-crowned model in Bordeaux velvet

The butterfly which slips from the chrysalis of the tailored suit at the left is an afternoon frock of gray blue silk, soft and simple in line and loosely belted with the cravat-like belt of tasseled silk, which is a Chéruit innovation of this season. The bow is straight and prim. The deep hem is of black "grosse laine"

In the middle above, is an afternoon gown of orchid silk, which notes Chéruit's favor toward the very short sleeve, which is hardly more than a dropped armhole. The collar is high in back and folds down and the full skirt runs straight to the waist in front, but at the sides is in sections attached in pipe organ effect

MORNING, AFTERNOON, AND EVENING FROM CHERUIT'S BOOK OF THE AUTUMN MODE

Short and shorter are the skirts of the Chéruit frocks, but shortest of all—paradox though it seem—are the skirts of the trained evening gowns. A model which has met with much favor is of white faille brocaded in silver. Its three-tiered skirt is topped by a long draped bodice held on the shoulder by pearl straps; the sleeves are of net, and the panel front of net lace

Very short, discreetly flaring, sparing of buttons, and guiltless of trimming, is this tailored suit of moss green velveteen from Chéruit. This coat is collared high with a suggestion of military trimness, but no stitching is visible on the suit. The closer fit at the waist is marked with bands of green embroidery

If one leaves off the puff of the drop-shoulder puffed sleeve one obtains a diminutive sleeve of the type above, to which Chéruit accords special favor. The black velvet gown on which it is shown is in zouave effect and is finished with a simple collar of flesh colored organdy, and jet medallions and tassels that lighten the velvet shadows

Photographs by Ira L. Hill

For street wear is made a coat of moire caracal and mink, light in weight and of rather less than three-quarters length. This coat is decidedly narrow across the shoulders and flares to considerable width at the bottom,—an arrangement which makes both for ease of walking and for smartness. The small and tight caracal muff is an affair of this season. The hat is black satin antique, with black grosgrain ribbon which encircles the crown, passes through a large shell buckle, and is knotted and finished with a tassel

At the right is an arresting combination of Hudson seal and white fox fur. The large fur collar barely overtopped by the chin—a collar noted at the Paris openings—is here seen to advantage and the fur band at the bottom merits distinction for its restraint in edging the back only and leaving the line of the front unbroken. The Lewis hat has a brim and half a crown of black satin antique completed by a top of Alice blue grosgrain ribbon with an end turned back and fringed. Furs from C. G. Gunther's Sons

THE WAY OF THE MODE WITH FURS IN LONG COAT, SHORT COAT, SCARF, AND MUFF

A set which bespeaks favor for furs of generous size is this of silver fox, white tipped. Two skins are used for the handsome scarf, and the muff, which scorns to heed rumors of retrenchment and is of comfortingly generous size, is composed of a single large skin. With these gray furs is worn a Lewis hat, wide and flat, of blue satin antique with pleasing curving brim. The trimming consists of flat straps of blue grosgrain ribbon, applied under the brim, and caught just in the middle with three jet buckles

In the middle, above, is a long coat of Hudson seal combined with skunk, with which is carried a sizable skunk muff. This coat shows the exceptionally high fur collar and the wide cuffs and bands. The hat is one of the many close models which divide favor with wide rolling brims and extensive crowns. It is of black satin antique with narrow brim and moderate crown and is trimmed with blue ribbon and tinsel flowers in color. With it is worn one of the new flowing black lace veils. Hats from Hickson and Co.

NOT TRIMMING BUT VARIATIONS OF BRIM AND CROWN GIVE VARIETY TO THE HAT

ACCESSORIES AFTER THE FASHION

A Bit of Fur Here, a Puff of Tulle There, a Spray of Wired Organdy Yonder, a Muff for a Collar, and a Fur Hat Upside Down for a Muff

Temporizing with the inevitable, a lace collar leaves a deep open U in front, but sheaths the neck

To emphasize the highness and the tightness of collars this one is rimmed around the top with fur

Tassels swing from wherever they may this season and two black silk ones are picturesquely adangle from a slipping fur collar

WHILE there are certain lines that we all must follow if we wish to preserve the modish silhouette of the season, couturiers have given us the widest latitude in the choice of details, and never have they given us such an attractive array of sleeves. First there is the puffed sleeve, and this year the puff may be of any size, of any shape, and it may be at the shoulder, at the elbow, at the wrist, or anywhere on the arm between the shoulder and wrist. Then we have the short tight shoulder cap, which looks very odd indeed after many seasons of the flowing kimono sleeve and the kimono shoulder. It is most frequently seen in evening gowns of dark velvet, and this season many of the evening gowns have short sleeves. Beer gives us a glorified shoulder cap weighted with a crystal tassel in an evening frock of crisp taffeta.

MUTTON-LEG SLEEVES

The sloping shoulder-line is featured in all sleeves. Even the mutton-leg sleeve hangs from a dropped shoulder-seam; it is this fact alone that consoles us for its reappearance. Martial et Armand, as shown at the lower right, makes it a thing of beauty by mounting it with a padded roll at the top. As a rule, the mutton-leg sleeves are widest at the elbow, but one house places the widest part at the low shoulder-seam.

We have the bell sleeve—a very modest little sleeve of black velvet over an undersleeve of sheer white batiste. One of the prettiest of these sleeves I have seen is sketched at the right in the middle of the page. Paquin makes a very smart sleeve by placing a stiff straight ruche of plaited velvet just above the elbow of a plain tight sleeve. A sleeve of black chiffon has three narrow ruches of plaited black velvet ribbon placed about two inches apart at the elbow. Both Worth and Paquin mount sleeves with an upstanding frill at the dropped armhole.

Jenny sews a circular piece of taffeta into a normal armhole and calls it a sleeve. Georgette makes a very sketchy sleeve of a bit of tulle and two ribbon knots. Doucet prefers plain coat sleeves, rather loose-fitting, and at the wrist finishes them with a band of fur and a down-turning circular frill. Doucet also gives us the most perfect dolman sleeve of the season.

We have also the bishop sleeves in all widths; Lanvin features it. In her cloth suits and one-piece dresses she cuts out the baggy fulness above the cuff, and borders the armhole with embroidery. In her afternoon frocks she uses plain bishop sleeves, very wide and full. She places bishop sleeves of brown lace in an evening gown of black, and this for a young girl! Yet it is very French and very effective.

ENTER THE STOCK

We all looked with dismay on the reappearance of the stock, which is sure to bring with it a thousand and one little contrivances of iron, steel, celluloid, or featherbone to make it stand high and tight about the neck. Those of us who have been through that phase of fashion look forward with horror at the prospect of scarring our necks anew with these little instruments of torture.

Although many of the corsages remain open in front, one rarely sees the nape of the neck exposed.

(*Continued on page 138*)

A very thin story is told by white organdy collar and cuffs, one layer thick and wired at the edge

This season rings in the bell sleeve which is shown in this sketch over long undersleeves of sheerest tulle

Sleeves are taken such note of this season they are puffed up; Jenny's sleeves feature a puff above the elbow

Some sleeves lead a double life, as this one does; a short plain sleeve hangs over a long frilled one

Dolman sleeves see their opportunity in such a wrap as this with fur to spare from the luxurious fur collar

It is one of the new ideas to make a muff for the neck; and no one seems to protest, for it's Doucet's idea

The mutton-leg sleeve hung from a dropped shoulder with a tiny roll puff is found at Martial et Armand's

FASHION ADDS HALF *a* CUBIT *to* OUR STATURE

Nature Did Her Lovely Best, but Art Is Constrained to Add Four Inches at the Head and Four More at the Heels

Lanvin twists the hair low at the neck and does not leave much excuse for fluffiness

The hair is slightly waved, very slightly, just enough to take the Indian straightness out of it

Singularly unadorned is the new coiffure; there is often not so much as a pin visible

In Jenny's pretty new coiffure a bandeau is made from a long smooth lock of hair

NATURE did her lovely best, but when it came to making woman tall enough to wear gracefully a six-yard skirt which was so short that it did not hide the calf of her leg, she failed most dismally. So when the couturiers suddenly presented to womankind skirts that were ridiculously short and ridiculously wide, every daughter of Eve suddenly realized that nature not having provided for this contingency, something had to be done, and done immediately.

BOOTMAKERS AND COIFFEURS TO THE RESCUE

It was then that the bootmaker and the coiffeur rushed to the rescue. The bootmaker began by adding four inches to her heel and the coiffeur added another four inches to the top of her head. So now, with eight perfectly good inches added to her stature she is once more able to look down upon man.

The coiffure sponsored by the couturiers and exploited by the manikins is singularly unadorned. The tall coiffure towers in an unbroken line, and not so much as an ornamental pin is visible. Premet thrusts a small mottled tortoise-shell comb sidewise through the wavy locks of his prettiest manikin, and the result is coquettishness itself. Doucet employs picturesquely a huge "Carmen" comb of dark shell, but in general the hair is unornamented.

Dœuillet favors the "fringe," and Lanvin twists the hair low on the neck, as does Jenny; but nowhere is there a marked attempt at fluffiness, and nowhere is there a "Marcel" wave.

The front view of the Premet coiffure shows the tip of the comb in quaint Japanese effect

Often coiffures take a tip from hat crowns and aspire to high things in the life of the season

The back of the Premet coiffure shows a small comb thrust sidewise through the wavy locks

The hair is slightly waved—very slightly—just enough to take away the Indian straightness, just enough to give the effect of a slight natural curliness, but it ends there.

YANTORNY, HELLSTERN, AND THOMAS SHOPS

Everywhere bootmakers are busy. Yantorny, in his "sky-parlor" overlooking the place Vendôme, is intent on fashioning footwear which, from the price, might be studded with pearls and diamonds. His footgear is so highly specialized that one can not say that he favors this or that particular shape or heel.

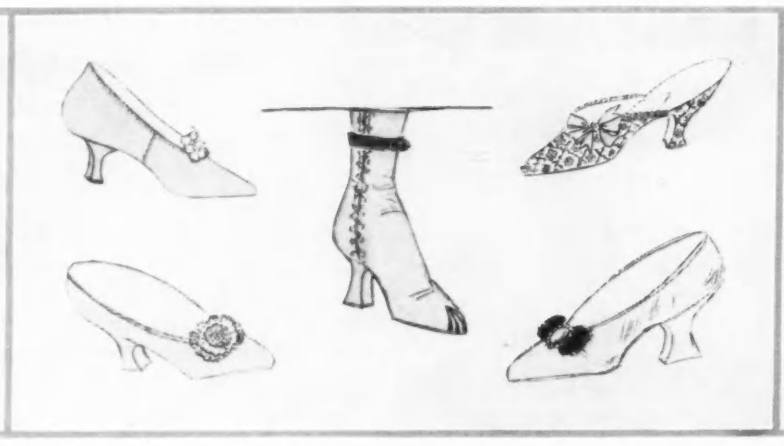
Hellstern is known everywhere as the maker of fine boots and shoes, and his creations are always distinguished by that subtle quality which can only be described as French. Mr. Thomas, in the rue Caumartin, has just recently sent to a well-known society woman many pairs of tiny, pastel colored slippers, made of satin with very high, square little heels like those shown at the upper left of the group.

Mr. Thomas does not think that there is anything strikingly new in shoes. The Parisienne still wears the high laced boot, which will remain in style throughout the winter—and longer, if skirts remain short.

Mr. Thomas is a faithful admirer of the French style—the rather long vamp and the Louis XV heel—and regards the square-toed boot with something akin to horror.

On the first day of her opening, Mme. Jenny appeared in shapely boots of black satin with toe straps of black patent leather as shown in the middle below. A buckled "bracelet" was of the leather.

The "botte Cosaque" is a high varnished kid boot which Thomas fashions after Russian riding boots



Beginning at the upper left, a Thomas slipper with a square heel and paste buckle; the black satin laced shoe worn by Mme. Jenny at her opening; a Thomas mule of old brocaded satin; a Hellstern slipper of gold tissue with a pearl ornament and gold lace rosette; and a Hellstern slipper of white velvet with a pearl and dark mink-tail ornament

A Thomas boot with kid vamp, laced top of gray antelope, and the Louis XV heel which he favors

FROM THE NEW YORK COLLECTION OF BOUÉ SŒURS. THIS PARIS HOUSE OPENED A NEW YORK BRANCH LAST SEASON

THIS AUTUMN BOUÉ SŒURS HELD AN AMERICAN OPENING SIMULTANEOUSLY WITH THE OPENING IN THE PARIS HOUSE

The wearer of the Boué Sœurs "Merveilleuse" is veiled to the nose by the flaring lace collar. The dress and redingote are blue serge; the embroidery to define the waistline is silver and blue. An elaborate costume is achieved by slipping over the simple serge dress a robe of chiffon delicately embroidered in a fine tracery of metal thread

"Lulu," a frock of blue and black striped silk, silver lace, and black Chantilly lace (top of the page), was made piquantly short by Boué Sœurs. The half-wreath of roses is attached at the back to a wired skeleton collar under the flaring lace collar. A "tam" of black velvet with three snails' shells, red, yellow, blue, crowns the Tappé hat

Photographs from Ira L. Hill

By big square buckle, silver braid, leg-o'-mutton sleeve, and hem and collar of Japanese fox is Boué Sœurs's "Silvie" known. The coat is blue cloth; an opening in front displays the dress buckle, and the coat skirt, just a little shorter than the dress skirt, shows the fox fur that holds in the graceful plaits of the high-waisted blue chiffon dress beneath

Not to be outdone by upstartish fur collars, the collar of the grayish brown taffeta frock (left) called "Tourterelle" by Boué Sœurs, mounts to the chin in a soft becoming fold. The bodice is embroidered in gold, blue, and yellow, and gold braid outlines many edges. The net underskirt is glimpsed in front, free of the overskirt. The Tappé toque is brown

THE JEWELS OF 1916

To Suit Itself to the Time, the Place, and the Person, Is the End of the New Jewelry, and the Means to the End Are a Fine Sense of Restraint in the Arrangement of Stones, the Choice of Dainty Simple Settings, and the Creation of Individual Designs

THE guarded secrets of the creators of jeweled art are now being disclosed, and the opening jewel season has begun in the leading shops. The new creations stand out boldly to the eyes of the connoisseur—to the woman skilled in the art of dressing who realizes that the perfectly adapted jewel gives a costume an inimitable touch of completeness and charm.

From a survey of these new jewel creations and a peep behind the scenes at those yet to be marshalled in, it is evident that the most emphatic characteristic of the autumn jewelry may be summed up in one word—simplicity. With the somber costumes of the season and the sympathy in America for the mourning in Europe, this simplicity is natural.

THE NEW SIMPLICITY IN JEWELS

It was about two years ago that the tide turned from intricate jewel designing, and each successive season has seen a digression from the abundant use of tiny diamonds in intricate designs, and has seen instead the use of large stones. The demand for intrinsic value was partially responsible for this trend. This, of course, does not mean that the small stones are no longer imperative in many designs. Nothing has been found to supplant them in the attainment of certain effects. But that they are more sparingly used may not be denied.

This new simplicity calls for the setting of diamonds of moderate or large proportions, not in the garish fashion of a decade ago, but in platinum of simple design, in which stones and metal blend most ingeniously. Delicate, dainty, of higher artistic conception than ever, these simple pieces make a strong appeal to the woman of good taste.

As if to conform still further to this influence, much of the new jewelry has diminished perceptibly in size, giving a tasteful touch of jewelry rather than a showy display. And as in all jewelry nowadays, the emphasis falls upon its appropriateness. It must suit the personality and the gown, it must be the correct jewelry for the occasion, if a woman is to be perfectly gowned. These were the points strenuously advocated by the jewelers who assembled at the annual convention of the American National Retail Jewelers' Association, held recently in New York.

THE ELBOW BRACELET

Through all these new things, nothing has been invented to take the place of the flexible bracelet. Diamonds are the stone of first choice for these, used, perhaps, with sapphires or onyx for contrast, or with emeralds, a stone which will be prominent this season, though it will not supersede the sapphire as the color stone of first choice. European difficulties, however, are likely to swing a great preference toward the use of onyx.

"What are we coming to!"—was what the pearl necklace said when it left one earring and started for the other; and it spoke the word of the world. The sleeve cap of pearls is a beautiful novelty in ornamentation

Flexible bracelets of engine-turned green gold links, often beautifully pierced or engraved and sometimes combined with platinum and set with square sapphires and diamonds, are often worn with morning costumes and tailored suits. The stiff bangles of similar metal-work and stone-setting are equally smart.

It is the elbow bracelet that ranks as the most pronounced novelty for the adornment of the well-rounded arm. Composed of flexible links of platinum set with diamonds, it rests just above the elbow and pleasingly breaks the space between elbow and shoulder. It is illustrated at the lower right.

The jeweled bracelet watch on the silk strap appears in an infinite variety of new designs this season. Comfortable, smart, convenient, it tenaciously holds a place of prominence among the preferred styles of watches. One of the newest, as shown at the upper left on page 47, is of gold or platinum with a bracelet that is a strap of mesh, mesh just like that of a mesh bag. But this strap does not form a simple bracelet. The two ends are drawn together by an engraved or jeweled slide and two extra inches terminated with a tassel tipped with tiny pearls form a smart dangle.

"WATCHING" THE NEW MODE

The bracelet watch has a close rival in the chatelaine watch of last year, which was deemed so lovely that it has been brought forward again with new phases of charm and utility. The jeweled exterior of one of the newest of these suggests in its outline the seashell, and the pin that holds it is like a seashell. For evening wear the pin may be removed and the watch swung from a cobweb chain of platinum, for the dial is on the back, entirely concealed; or for wear with a tailored costume the watch may be attached on a ribbon sautoir bearing jeweled slides.

The watches are sometimes made in the fetching oblong shape, with so intricate a pattern of jewels on the tiny faces that they seem to hide the hour of day from all but the wearer. They are often supplied with a ribbon fob, ornamented and held by a jeweled pin.

There is no waning in the demand for the bow brooch, and the new ones have several distinguishing features. They are all broad across the loops—from two and a half to three inches broad—and they are modeled to follow the undulations of the ribbon they simulate. One very smart design has the ends of the bow concealed under the loops. In another the ends are about three inches long. Still a third has a bit of lace caught in the bow; the lace openwork is in pierced platinum studded with diamonds, and emeralds trace the dainty border.

The simple open circle, oval, and diamond-shaped brooches are no longer composed of calibre stones seemingly set without metal between them; they now consist of delicate traceries of platinum in which moderately large diamonds emphasize the design.

THE JEWELED MONOCLE

The decorative effect of the lorgnon continues to be the chief reason for its existence, and its embellishment grows daintier. Its slender gold or platinum handle, intricately pierced and engraved and often set with diminutive gems, is short. One style has a jeweled handle only just

A cigarette ring? Let us let it go for its utterly delightful nonsensicalness, and not call attention to the fact that it avoids the danger of stain or odor on the fingers

Like a decoration from some romance of roses and frankincense and myrrh is the coral basket on its coral chain with coral and amber apples in leaves of jade. The belt pin matches it

Oh yes, it is a modest piece; this round flexible platinum band set with ever so many scintillating diamonds covers the arm when one wears a sleeveless evening gown

The sapphire is the first color stone, and a platinum ring has its sapphire circled with diamonds in the new fashion. The watch is set on a band of platinum mesh with a dangle over the wrist

To "see through a glass fashionably" one must really have it made into lorgnons with short platinum handles set with onyx. The diamond hairpins are hinged and worn in pairs

"The Jeweled Hand" is the story of a sapphire and diamond engagement ring, a little finger ring, and one bracelet of pearls and platinum, and one of pearls and platinum and diamonds

large enough to be grasped with the thumb and finger. Calibre onyx or sapphires enter into the designs. The lenses that are most acceptable are round, and some are so tiny that it is an effort to peep through them. There is a fad for the single glass, not used as a monocle, but simply held up to the eye for a hasty glance. When elaborately jeweled, this little affair is very decorative as it swings from the sautair.

WHAT EVERY WOMAN WANTS

It is the desire of every woman, or of nearly every known woman, to possess a ring set with a large, pointed, cabochon sapphire, or an emerald, or a pearl of unusual proportions. Her choice depends upon the complement of color desired for a special costume. Around this prominent stone is circled either a single line of small diamonds or a very delicate encircling design that extends only slightly upward on the central stone. In another type of ring, set with one or more stones of importance, the design is kept broad across the hand. A ring of this kind is particularly adapted to the woman of strong personality and should be included in her collection. For, while good taste dictates the use of few rings at a time—on the left hand the wedding and engagement rings and perhaps a little finger ring, and on the right hand but one important ring,—it it well to possess a goodly number of rings so that the jewelry may always harmonize with the gown.

Sapphires, onyx, emeralds, and sometimes amethysts are artistically employed in these large rings. The little finger ring bears no large stones at all but consists of a graceful intertwining design, set possibly with smallest bits of onyx and diamonds in black-and-white effect.

Mannish rings are being affected; the large oval sapphire or black opal set in platinum lend themselves well to this use. The effect is quite severe.

For the cigarette holder the designs are various—amber holders in yellow or black, enameled, jeweled, or decorated with engraved gold, or a tiny gold affair telescoping in four sections that fold up like a drinking cup. The last has a small mouth-piece of amber and fits into a golden box no larger than a small thimble, and swings from chatelaine or chain. Another of the newest whims is a small cylindrical piece of jade, banded at its tip by a row of rubies and supplied with a quill. Then there is the slender wirework conceit that fits upon the finger and insures the band against the slightest blemish.

SUITING THE PENDANT TO THE WOMAN

The time has come when the choice of the outline of a pendant, whether it be broad or narrow, is governed entirely by its becomingness to the contour of the face. Also the colors chosen will depend upon the coloring of the skin and the gown with which it is to be worn. To certain features and coloring, nothing is more attractive than the single thread of sapphires, onyx, rubies, or emeralds, clinging close and high about the neck, and completed often with a slender ornament swinging from it and reaching just to the base of the neck. The designs illustrated on these two pages show the trend of the jewelry of the season; they are made to order.

Her price is greater than rubies; it is pearls, a great rope of them swathed three times about her neck and falling to her waist

One way of keeping time swinging like a pendulum is shown, in the watch at the left, hidden behind a diamond and onyx pin

To conceal the flight of time is the shield of diamonds and rubies in the middle above; a watch is at its back

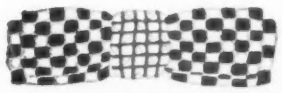
Luck is indeed with the possessor of the horseshoe of diamonds and pearls in the middle at the right; the stones are set in platinum

The watch fob at the right has a bow and cluster of flowers for form, and diamonds and emeralds for material

At the right is a pendant with crescents of pearls and sapphires swung from a pearl and sapphire square

A lily of platinum with a sapphire for center forms the ring at the left—high at the center, as it should be

Block checks, which started with frocks, aspire below to a bow-knot brooch of black onyx and diamonds



Below is a pin of platinum fretted all over with diamonds; emeralds and sapphires are inlaid in this ground

From a sautoir for wear with a tailored suit swings an oblong of platinum with a glass overflowing with fruit done in onyx and diamonds; a watch is clasped behind the oblong

THE PETTICOAT SWISHES IN

Oh Yes, Petticoats Are Back, and Very Much to the Front Too—They Are Frilled with Lace and Satin and Silk, and Featherboned

OF late years fashion has gone on the principle of the less of everything the better. Bodices, in evening gowns especially, have been a negative quantity, sleeves have been nil, skirts as scanty as possible, and petticoats have entirely ceased to exist. Woman glided along, a slim, sinuous, silent figure—never a frou-frou announced her coming.

Not in one fell swoop did fashion demolish the petticoat; she knew better. Woman would not have tolerated it, for femininity has always had a weakness for frilly things about the ankles. One reason is because they make the ankles look slim, another is because women like frills. Many a woman, all through the period when fashion reduced underthings to the minimum, continually sighed for the time when she could have ruffles on her—but that is another story.

TO RETURN TO PETTICOATS

To return to petticoats, fashion began by reducing the three or four skirts that women then wore to two, a long one and a short one. Then she withdrew the short one; next she took all the ruffles off of the long one and made it out of slimsy messaline or slimsier jersey cloth. Then she hung a tired looking silk flounce on the end of some long ribbon straps and called it an underskirt. Finally she conceived the brilliant idea of putting ruffles on a pair of round garters and offering them as a substitute for the evening petticoat. After that nothing more was heard of the underskirt—until recently.

Now one's pet dressmaker discusses the petticoat with the utmost seriousness. One sees it in the shop—and on Fifth Avenue. Certainly one sees it on Fifth Avenue—when the wind blows or when a smart shopper gets in or out of her car. The other day one could have seen one with ten ruffles on it—in a shop.

Seven rows of flexible boning billow a Worth petticoat of white faille out at the sides and back. The front panel is without boning and fits closely to the figure

When fashion decided to resurrect the petticoat she got out all the old styles that she had packed away in cedar chests in the attic and looked them over. Some she took just as they were, others she made over a bit. The plaid, and striped, and ruffled taffetas of a few years ago she put into her autumn wardrobe without any change. Then she had her maid shake the creases out of lacy ones with ribbon knots and little French flowers on them. Next she took out the crinoline. Yes, she really and truly took it out. Every year the crinoline is predicted—even in the time of the hobble skirts women talked about it, as one does of things departed. This year the crinoline—or its ghost—has really appeared.

THE NEW "CRINOLINES"

When it came to selecting a specific type of stiffened petticoat to revive, fashion had a great deal of material from which to choose. The hoop, which was the first form of crinoline, is not of French origin. The hoop petticoat appeared first in London in 1718, but was at once copied and worn with "abandon" by Frenchwomen; no amount of sermons, pamphlets, caricatures, or satires could turn them from it, once they had experienced it.

The new version of the crinoline is not an especially formidable affair. It has a single modest featherbone at the edge and it is not a very stiff featherbone at that. In the white faille skirt at the top of the page, the crinoline propensities are more pronounced. This skirt has seven rows of light flexible feather boning, which extend around the sides and back and cause it to

(*Continued on page 136*)

Complete protection against both wind and dust is afforded by a walking petticoat of navy blue crêpe de Chine made like Turkish trousers. It is embroidered in blue and green silk and is frilled with navy blue ribbon. Mme. Paula

A line of ermine, frills of cream lace, and roses of the material trim the gold and rose striped soirée petticoat; the ermine is featherboned. The petticoat on the chair is of pink taffeta embroidered in black and white and featherboned; from Wanamaker

Of Neptune satin, a delightful American material Rogers and Thompson are sponsoring, is this petticoat as is also the jacket. This satin may be boiled without injury to color or texture; the reverse side is always a darker shade

All the flare the mode allows in bodices is shown in the Jenny gown of black velvet below; the collar and cuffs flare, and the rest of the bodice is parsimoniously frugal. The three-tier skirt has tasseled ornaments of antique gold braid to match the girdle. The Bendel hat is of black beaver and satin, and a black bird gives it a glint of color in the plumage of its breast and head

Of dahlia red velvet is the Doucet gown above, made with a picturesquely up and down hem, and a velvet collar up and up in Doucet's best and newest manner, and worn with a Talbot hat of black hatter's plush with a crown decidedly up also. The wide girdle is black silk and the skirt shows a black silk lining; the gown is trimmed with mink. The hat was made under a lucky star of bright steel beads and the short brim under a nose veil

Almost all coat, after the manner of many models of the new season, is the Jenny suit of blue velvet above. The short-waisted line is marked by a belt which goes only half-way round. A quaint little cape collar edged with fitch to match the bottom of the coat extends almost to the waist-line, and Talbot's French soldier's hat of black hatter's plush and blue-faced ribbons extends almost to the sky-line. All models, except the Bendel hat, imported by Bendel

BENDEL SAYS HATS UP, AND

DOUCET POINTS HEMS DOWN

TALBOT SAYS HATS UP,

JENNY SAYS COATS DOWN

BEER, JENNY, AND DŒUILLET COLLABORATE WITH THE MODE

FUR, THOUGH COLLARED, TAKES A HIGH PLACE IN FRENCH SALONS

Giving herself license for surprises, Jenny takes a pinch at the waist-line of a tomato colored duvetyn suit trimmed with bands of tomato colored velvet, accentuates the pinch by flaring peplum and skirt box-plaited for six yards, shortens the sleeve, and raises the seal collar to the hat

Jenny is close with the waist-line in the suit at the right, but generous with the skirt; this one is seven yards full, the new soft fulness, and the coat skirt is very generous, too. The suit is dark blue grosgrain silk; collar and wide band on the coat skirt are velvet of the same tone

Jenny achieves a decidedly new sleeve, tight to the elbow, short, flared. The fox fur collar on this white broadcloth suit would be a head-size if it were higher, and the fox band around the skirt raises the question as to whether or not the jacket looks as short as it really is

Beer takes the old-fashioned dolman and fashions a coat that is a coat in every sense of the mode. Fine green silk corduroy is trimmed with otter fur and gold braid. A cape-like section drops over the leg o' mutton sleeve; the hat is black crowned with gray even to the roses

The black velvet suit at the top of the page, for all its own uniqueness, —Dœuillet's—illustrates one point that the couturiers have in common, the fulling of the tailored skirt in soft plaits laid across the sides and back. This suit leans to severity; the trimming is the collar of fitch

SOME OF THE FIRST ENTRIES IN THE FASHION LISTS BY WORTH, ARNOLD, GEORGETTE, AND THE CALLOT SŒURS

"Study in line composition"—the Worth dress of blue faille at the upper left. Three kinds of sleeve in one make a thrice graceful sleeve, skunk trims cuff and hem, checkered braid suggests a waistline. Up to the blue hatter's plush "stove-pipe" rolls the collar of flesh tinted chiffon

The Arnold frock (left of middle) recognizes the value of chic in the midst of demurity by bright nickel buttons on flame colored cloth and by pipe organ plaits outstanding like a cartridge belt. The little wrinkles about the collar make any shoulder look slender

With a free hand the Callot Sœurs designed the wrap at the left. Its very generousness suggests richness, an effect not lessened by wide bands of black fox on heavy brown silk brocaded in silver in an antique design. The points at the sides make the coat seem longer than it is

Worth substantiates his tenet of the long shoulder by a shoulder cap in one with a kolinsky trimmed collar on a Bordeaux faille dress (upper right). A bit of gold embroidery trims the close bodice; the sleeves are Bordeaux chiffon. Hackle irregularly edges a Bordeaux beaver toque

Were hoops ever so lovely? Not until Worth used them in the engaging affair of blue satin and blue tulle (right of middle) doubly pointed and tied twice with black velvet where the hoops are widest. The crinoline under the pannier is sewed to the underskirt so that it stands out shelf-like

From the bluebells on the bertha to the last point over the net underskirt, the Georgette frock (right) of orchid taffeta brocaded and tasseled in silver and trimmed with brown fur is piquant; for in the back is it not laced visibly, and is it not shortly puffed to show slim ankles?

TIME WAS WHEN TIGHT LITTLE JACKETS WITH ASTRAKHAN FUR WERE OLD-FASHIONED BUT GERMAINE AND ROBERT HAVE SAID OF THEM, "NEW-FASHIONED"

No new points were overlooked in the Bourniche frock of gray blue velvet corduroy and chiffon at the right. The collar is high and bordered even down the front with kolinsky. A strap of velvet gives the low shoulder, and tucks in the chiffon above a long velvet cuff give the sleeve puff. The Reboux hat of black velvet is like a collar, turned over a grosgrain cravat

BASQUES AND BRETELLES AND RIBBON-BANDED SKIRTS WERE LATELY TABOO, BUT ARNOLD, BOURNICHE, AND ROYANT HAVE SAID, "THIS IS THE MODE"

The Robert suit at the left has just that slight militarism which is allowed by the great houses. It is blue gabardine black-braided, and black astrakhan on the box-plaited peplum and the cuffs gives each that springy flare the mode prefers. The hat, too, is just a little military—a modified tricorn of corbeau blue velvet, with motifs on each side of beads—green, red, and blue

Arnold is one of the couturiers who has stood out for the velvet basque. It is here of black velvet, above a black net and moire ribbon skirt, itself above a satin underskirt. The use of ribbon on skirts is decidedly an innovation; and what must we think of a four-yard underskirt below a seven-yard ribbon-stiffened overskirt?

Noticeable features in the Royant frock above are the tiny belt of kolinsky above a tiny basque-peplum, and the fact that this tight buttoned-from-ears-to-belt bodice is the sort usually found above the new tiered skirts. The frock is Bordeaux velveteen and the hat is the same shade of velvet, its topping width shirred to the head

Conservative from the top of the high black velvet hat to the last inch of the wide blue serge skirt is the costume sketched at the right. Blue chiffon is transparent in the waist, but covers the skirt yoke in a way new. Black and white braid is block checked in back and front, and gold thread lightens the belt; the frock is from Bourniche

Squirrel—that is the fur Germaine has used on the cerise velvet coat at the right, a fur that many of the great Paris houses featured in their openings. The fulness of the full coat is sashed in, but flares below to its extreme width under the encouragement of the broad bands of fur. The sleeve is of generous width, cut with the yoke

A SUMPTUOUS WRAP, DAZZLING WHITE AND VOLUMINOUS, A STATELY EVENING GOWN FOR THE MATURE FIGURE, AND A PIQUANT FROCK FOR THE DÉBUTANTE

© Ira L. Hill

© Ira L. Hill

Its sumptuousness unsatisfied by a fabulous amount of white ermine in itself, the voluminous Bendel coat photographed at the upper left supplements its richness with a long ermine scarf trimmed at the ends with tails. The tiny tails at the cuffs and near the bottom of the coat but emphasize the otherwise ermine whiteness of the wrap

That tulle finds a worthy rival this season in net is shown in the pretty white net over white satin dress in the oval above. The neck is finished with iridescent paillettes which also form the girdle and bands on the skirt. The long-in-front-and-short-on-side overskirt is plaited tulle. The long loose mousquetaire sleeves leave the upper arm bare

The Worth model at the right, for the mature figure, is a stately gown of white satin brocaded with pastel colored beads. Points on the hips of the bodice, which follows the lines of the figure, give length of line. Pink tulle forms the panniers, fills in the neck, and forms the sleeves, and much gray fox outlines the bottom of the skirt and the train

FRENCH MODELS PROVE THE TIGHT WAIST AND THE BOUFFANT VOLUMINOUS SKIRT HAVE COME TO STAY—AT LEAST FOR A SEASON—SIX CONTRIBUTIONS TO THE NEW MODE, FROM JENNY, DOUCET, BEER, ROBERT, AND RONDEAU

The bouffant line, for which many new frocks stand out, is carried to the nth degree in the Robert dress of rose tulle and coral taffeta above. Below a silver lace ruffle the taffeta bodice is snug and pointed and the taffeta overskirt is pointed all over the silver-banded tulle underskirt. Alice blue leaves surround the pink roses

Frugality of bodices is quaintly illustrated in the Beer dress above. However, the skirt belies the economy of the waist and flares out tier over tier. The material is crisp turquoise taffeta embroidered in silver; the ruffles at the neck are of silver net, and those on the sleeves and the front of the skirt are lace run with silver

A well-known Jenny model which is particularly charming is the frock of black lace, tulle, and satin at the left. There is a splashy tulle ruffle at the neck, edged with gold braid to make it splash the more, and the top of the skirt, tulle, weighted with gold tassels over a black satin foundation, splashes out over a hoop

The princesse line which is evident on every side this season leaves its impress even upon suits, and the Robert suit of putty colored homespun at the right fits from collar to hips like a glove. The only trimming is the seal collar and the seal cuffs. The hat is of black beaver with a dashing slant and trimming of ribbon

A bit of ostrich, all out-proportioned by the sweeping brim and shepherdess crown, trims the brown velvet hat which tops the Rondeau frock of brown broadcloth and brown faille at the upper left. The underskirt, the lower bodice, and the top of the overskirt are faille; of course the trimming is fur, here, skunk

Typical of the season is the coat of the Doucet suit at the upper right, for it is flat at the front and back and full at the sides. The skirt has plaits on the hips and is five yards around. The material is Bordeaux velours duvetyn with a skunk collar and black velvet buttons. A beige pompon fronts the Bordeaux velvet hat

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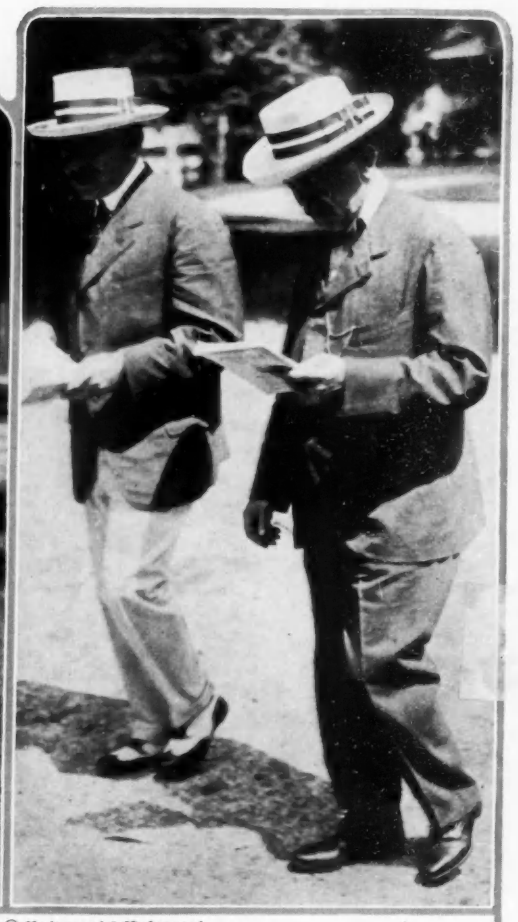
Mrs. Howard Cushing figured in the motion pictures taken by Mr. Robert Goelet of the mixed doubles tennis tournament, Newport. She kept the galleries applauding by her playing, and later had the pleasure of seeing herself as others saw her

Photograph by Jessie Tarbox Beals, Inc.

Mrs. Ralph Thomas, formerly Mrs. Frank Gould, and her Russian wolfhound, "Nayada o'Valley Farm." Mrs. Thomas is a member of the Russian Wolfhound Club and was one of the judges at the recent Southampton Dog Show



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At the Newport Dog Show which was held in the early autumn on the lawn of the Griswold estate, great interest in the awarding of the prizes was shown by Mr. August Belmont, Jr., and Mr. August Belmont, Sr., who are dog fanciers

Photograph by Photo-Craft Shop

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Mrs. Lorillard Spencer, formerly Miss Mary Sands, played in the mixed doubles tennis tournament at Newport with Mr. Frederick T. Frelinghuysen as her partner

Mrs. Lee Thomas (extreme left) is summering at Colorado Springs with Mrs. James B. Eustis (standing) and Miss Elsie de Wolfe (sitting) with her as guests

Mr. and Mrs. Frederick T. Frelinghuysen (right) spent the Newport tennis week with Mrs. Stuart Duncan, and later returned to their country place, "Woodside"

SOCIETY PROLONGS THE AUTUMN SEASON AT THE COUNTRYSIDE

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BY TABLEAUX AND LIVING PICTURES SOCIETY BENEFITS THE BUILDING OF ARTS, BAR HARBOR

In the Greek Temple of Music and Drama at Bar Harbor in late August, one of the most important social functions of the season presented "tableaux vivants" of famous paintings. Miss Matilda Bigelow, below, was charmingly fitted to the Burne-Jones type which she represented

Photographs by Kazanjian.
© by International News Service

Miss Helen Hamilton, the daughter of Mr. William Pierson Hamilton, took part with Mr. Alessandro Fabbri in a Polish group of five figures, the concluding tableau, which showed to advantage the picturesque and becoming Polish garb

Mrs. Newbold Morris, formerly Miss Helen Kingsland, appeared in the richly elaborate costume of the eighteenth century French woman, as painted by Nattier. Many schools of art were represented and many well-known people took part

On account of the suitability of contour of head and features, Mr. Maurice F. Smith fitted admirably the pose, "The Greek Head," allotted him in the tableaux

As the "Duchess of Alva," after the Spanish painter Goya, Miss Alexandra Emery, the daughter of Mrs. Alfred Anson, was a truthful and an engaging replica

AS SEEN *by* HIM

Exaggerating the Unimportance of Things Generally by Adding Public Opinion to the Sum and Substance of Social Problems and Lamenting the Dim Difference Which Confounds "Thine" and "Mine"

I WAS put a problem the other day that may not be considered of serious import, yet it is one which has its possibilities. It came from a friend of a young woman who considered herself aggrieved by what she defined as an instance of snobbery on the part of a person who by force of circumstance was placed for the moment in a position superior to her own.

I shall call her Miss Morton, for the sake of illustration. Now Miss Morton is an attractive girl, quite pretty, of excellent family, and a recent graduate of a prominent college. She has found it necessary to adopt a profession. So far, so good. I am thoroughly in favor of the modern young woman's fitting herself for a calling or a business, in some art or profession. She may never have occasion to put it into practical use, but the training is excellent, and in these days of sudden fortunes and misfortunes, rapid transits from affluence to comparative poverty, any young woman in any station of life may be called upon to earn her living. There are women also who prefer to be independent.

WHO GOES AFTER WHOM

In this case, Miss Morton felt obliged to do some kind of work. She had talent of a particular kind and she went on the stage. I can not say that unless she had much above the ordinary talent I would have favored this choice, but my opinion has nothing to do with the story. She was most sensible about her work and was determined to begin at the bottom of the ladder. What she wanted was dramatic experience, and she was one of the feminine products of the present, quite competent to take care of herself. After some preliminary skirmishing, she was fortunate enough to get an engagement with one of the best-known of the theatrical producers, himself a star with a fashionable vogue. The season had been mapped out, the theatres and audiences were of the best, and there was no question as to the excellence of the training.

However, Miss Morton, with some thirty other young people, composed the mob, perhaps I would better say the chorus, although the production was neither an operetta nor a musical comedy. One performance was to be given at a fashionable country club, the proceeds to go, partially, to charity. Weather conditions were such that there was a postponement of the country club performance until the following day, but before the decision of postponement was finally made, the chorus, dressed ready to go on, waited from ten in the morning until five in the afternoon. They were tired, hungry, and thirsty. A message came to them from the producer, who, with his wife, was a guest of members of the club, that the patronesses of the affair had kindly and graciously thought of the chorus, and had invited them to have some refreshment before they left for town. It was a most welcome invitation.

"And what do you think happened!" exclaimed my fair informant. She paused a moment, and then with a voice trembling with indignation, she went on, "These people were ushered into the chauffeurs' dining-room!" I think I must have inscribed myself on her black books forever, for I replied, "And why not?"

WHY NOT?

Why not? One must not consider Miss Morton as Miss Morton, but as a chorus girl. The freedom of the club could not have been given to some thirty members of a chorus which had been hired, and for which the club members were not personally responsible. I certainly think, in fact I am sure, it would not have made any difference if they had been musicians or members of any other calling.

Miss Morton, however, resented the conduct of the star and manager. She thought that he ought to have been with his company, and not to have played the gentleman. She felt that the relegation to the chauffeurs' dining-room was possibly his suggestion. Perhaps she was not aware that there is an aristocracy in the theatres, especially on the road. Stars always go to the best hotels and never mingle with the company. It is not likely that if Miss Morton had been employed in a business house she would have been taken out to luncheon by the partners and treated as a society woman, just because she was well-born. When one accepts a lowly position, one must take the consequences; to accept pay for services is to be a servant—not necessarily a domestic—but a person in an altogether different class from the employer.

I was a bit surprised at this sensible young woman's indignation. If she had been a musician or a singer, I would have taken her unreasonableness for granted. This class is most difficult; they are artists and they frequently expect to be treated as such even when they give their services for hire. I was an unwilling listener at an indignation meeting once, held on the Newport ferry, when a famous musical organization, which had played at a private concert at Newport, was in a turmoil of indignation. The violins, flutes, woods, winds, and brasses were in a crescendo of protest. They had been insulted by being served with supper in a separate apartment from the guests. On the other hand, Caruso, when he sings at a musicale, makes it a pure matter of business. He never stays for supper, but goes through his part of the program and retires, presumably to more congenial surroundings.

LANDED GENTRY OF AMERICA

This is the season of the country fair, the al fresco horse show, and the races. White Plains, Mineola, and Morristown have followed these affairs in succession and have assembled the Westchester, Long Island, and New Jersey residents. Now all roads lead to Piping Rock, and the smiling farming country thereabouts, with its large estates and its villa settlements and its rustic roads and quaint villages is in all its glory. Everybody is at home.

From England there has come a cry of dismay at the disappearance of the landed gentry. This class has been terribly depleted by the war, but even before, it was rapidly vanishing by reason of the heavy taxation on estates. It would seem as if all England will be cut up into residential developments, as we call them over here. Maxwell and Oliver Onions have used the theme as the leading motif for novels.

On the contrary, we are fast developing a landed gentry in America. The trend is to own large properties, and each year the purchases of vast tracts of land not far from cities is recorded. In England, there has always been a truce between the masses and the classes as to the rights of the owners, and this naturally extends all over the Continent. There are severe and cruel laws, such as those against trespassing and poaching, which do not exist here. The lord of the manor and the gentry could safely, however, even if those obnoxious laws did not exist, open wide the gates of his park and allow the public to enjoy it. There would be no vandalism, since in England property is sacred by tradition.

THE MERCY OF THE RABBLE

In America, we are at the mercy of the rabble. The hordes who come down upon us, however, are not, as a rule, the poor, or the dissatisfied, or the socialistic; they are the smug dwellers in cities and towns who are in comfortable circumstances and who feel a sort of envy coupled with vulgar curiosity.

The experience which Mr. Duke had this past summer on his beautiful estate at Somerville is a case in point. He opened his park to the sight-seer and an army of picnickers descended upon him and camped out on his lawn, just in front of his house. They plucked the flowers, trampled the grass, and committed many other small depredations, then left the place littered with greasy newspapers, pasteboard-boxes, and beer bottles.

Placing a ban only upon motors, Mr. John D. Rockefeller allowed the public to drive through his estate near Ossining. He was obliged to have notices put up defining the roads upon which his visitors could drive, for they invaded the terraces and even peeped in at the windows. Mr. Pierpont Morgan's similar hospitality was rewarded by a murderous attempt upon his life.

As we country residents have to fight the little village magnates who oppose, in the name of the people, any improvement to their neighborhood, who insist upon shore rights which were never theirs, and who bargain to build up minor Coney Islands and amusement parks everywhere, our lot is not a pleasant one. Where are we to locate our homes and our country clubs? Years ago, when we rode over a farmer's field at the hunt, he was always reimbursed for any damage. To-day, if a man who has the reputation for having money buys a country estate, and with it possibly some waste and wild lands which a villager never crossed if he could avoid it, immediately there is a cry that he has trespassed on town property, and an endeavor is made to make him pay through the nose. The history of the north shore of Long Island is a long chronicle of such episodes. However, putting this aside, I think that our wild lands and our wild flowers and trees should have protection, just as well as our wild birds. The glory of our forests and fields is fast disappearing, and some definite steps should be taken to protect them from the despoilers who appreciate wild beauties in a manner far too wild. If they do not know they are vandals, they must be brought up with a short turn.

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MISS DORIS RYER

Dressed in this picturesque costume, Miss Ryer, the daughter of Mrs. Fletcher Ryer of San Francisco, represented Holland in the pageant of the nations at a Fashion Fête which was given for the benefit of the Secours National at Mrs. Oelrichs's villa at Newport. Miss Ryer made her début early in the season, and is devoted to tennis and other outdoor sports

THE HOBBYBACK RIDING ACADEMY

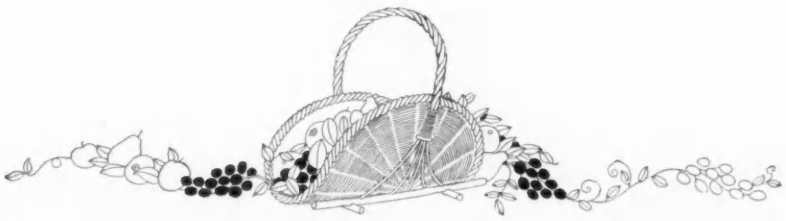
The Hobby Is an Obstreperous Beast, Hard to Catch, but Once Roped and Broken Is Ready for Service at a Moment's Notice and an Insurance against Monotonous Hours Mr. Worldly Wiseman Stores Up for Himself by All Work and No Play

IN that most delightful of essays, which all except the stanchest puritans of us can read at times with a certain degree of satisfaction, "An Apology for Idlers," Stevenson makes a strong defence of the Idler. "Idleness, so called," he says, "which does not consist in doing nothing, but in doing a great deal not recognized in the dogmatic formularies of the ruling class, has as good a right to state its position as industry itself." The observation is so apposite that it is worthy of quotation here. We have few Idlers in America,—idlers with a big "I," that is to say. Idlers of the common or garden variety we have, in common with every nation, in plenty. Haddon Chambers in that most delightful of recent plays, "The Passer-By," put into the mouth of one of his characters a remark which epitomizes the whole point of view of this group of idlers. "Work?" said this vagrant, "Work? Why work's for workmen."

THE Idlers to whom we refer, Stevenson and I, are those who might work, who perhaps have worked, but who have laid aside their pick and shovel, their scalpel and pill-box, their brief-case and foolscap, their ledger and counting book, and like Danton or Robespierre, having left the masses, look back with a certain degree of cynical amusement on the struggling humanity from which they have just emerged. Lucky Idlers they if they have a refuge in their idleness, some hobby on which to cling; but Idlers thrice pitied, if, like the grasshopper in the fable, they have not, during the long hours of their work, stored some hobby as a pastime for their idleness.

POOR Mr. Worldly Wiseman, wise you may have been in the ways of the world, but now that you must leave the world, now that you must stop the strain, or die, what have you stored up for you own happiness? What have you to keep the hours of leisure that lie before you hours of true Idleness and not hours of interminable boredom? How you scoffed at your neighbor Mr. Bibliophile and his foolish antiquarian notions. And Mr. Piscator, what a shining example of reprehensible indolence he was for you to show your son. How you were wont to scowl on his return from week-end trips; all through the spring,—three days here, two days here, a week here,—would he steal from business cares and vanish to some near-by stream. No, Mr. Worldly Wiseman, such follies were not for you. When you stepped out of harness there would be plenty of time for you to take up an interest in books on manuscripts, tying flies, or catching fish, collecting china, or other jimcracks. And now you are out of harness, what are your interests? Hobby-riding can not be taken up at a moment's notice. The hobby is an obstreperous beast, hard to catch, but once roped and broken is ready for your service at a moment's notice.

THERE is a mistaken notion abroad that to own a hobby is a sign of weakness. This is due to confusing the difference between owning a hobby and being owned by a hobby. Joseph Chamberlain is better remembered for his orchids than his policies; Grover Cleveland has a deeper place in our hearts as a fisherman than as a statesman; and Charles Dodgson (Lewis Carroll), professor of mathematics and chemistry, would have been generally forgotten but for "Alice in Wonderland," the fruit of his story-telling hobby. We hear much of insurance these days. There is something depressing in the insurance agent's cheerful assurances that we must die; it would be much better to insure ourselves against the boredom and dulness of idle hours. The payments are easy, the premium is high; and now is the time to secure a hobby to fill our leisure hours. Books and bibelots, botany and ornithology, art and science, aquatics and aeronautics await our choice. Every year will see the value of a hobby increase; a well-selected hobby will prove a panacea for all ills, a never empty receptacle for spare capital, a bond of sympathy with mankind, and an encourager of Idleness with a capital I.



A beauty of "Court Farm," home of Mme. de Navarro, is the sunken rose garden from which there is a magnificent view of the Cotswold Hills. The Italian fountain, topped by a gay amorino, is set in a mosaic of turquoise blue stone

Save for a yearly visit to Rome, Mme. de Navarro spends winter and summer at "Court Farm." She is here photographed in a rose arbor with her son, José, himself an accomplished musician, who is now a Cambridge undergraduate

Extensive gardens surround Mme. de Navarro's house, and from them may be seen the quaint old Norman tower on the Cotswold Hills, which was a favorite meeting place of the Preraphaelite brotherhood

Below is a corner of the old paved courtyard, which in modern times is become an outdoor dining-room, where dinner is served in the soft glow of the long English twilight. The rare charm of the old doorways bespeaks antiquity

Beneath a picturesque thatched roof nestles a tea-house, on the gable end of which is a beautiful plaque in glazed terra cotta, the work of Luca della Robbia. Above the tea-house is the dovecote, essential in the English garden

BEAUTIFUL BROADWAY—IN WORCESTERSHIRE

In Tudor Days a Road of Inns—Now the Setting of a Cosmopolitan Colony of Artists and Musicians

"Russel House," the residence of Mrs. Frank Millet, has stood beside the long main street of Broadway since the days of Charles II, when it was the famous "Swan Inn," and furnished horses for seventeen coaches a day. Built into the high garden wall are small pavilions, known as gazebos, from which to watch the passersby

Richly mellowed furniture of Jacobean days and handsome bits of pewter furnish the dining-room where gathered convivial parties of gay Restoration days

In this quaint corner which passing centuries have left unchanged, are moss-grown stone steps and from the broken flagging grow gorgeous hollyhocks

FRINGED by the purple Cotswold Hills in the country known to all Americans who motor to Stratford-on-Avon and Warwick, lies Broadway in Worcestershire, noted for its beautiful old Tudor Street, its gardens, and its colony of artists.

Situated one hundred miles from London, Broadway has been famous since Charles II's time, when it was the only "change horses" point for all coaches between Worcester and Town. The village consists of one long generous street, bordered with typical seventeenth century houses and cottages, back of which are walled gardens filled with forgotten Elizabethan flowers and box and yew.

Among the Americans attracted to this out-of-the-world corner is Mme. Mary Anderson de Navarro, whose beautiful home, known as "Court Farm," is a rambling old Tudor house, rich in Jacobean paneling. Mrs. Frank Millet, whose husband, the delightful artist and man of rare social charm, was lost on the *Titanic*, has also long made her home at Broadway, in the delightful old "Swan Inn,"—a famous coaching inn in the time of Charles II, now known as "Russel House." Like M. and Mme. de Navarro, Mr. and Mrs. Millet were among the charter members of the artist colony at Broadway.

This little Tudor village has fame of later date than the period of Charles II, for it is rich in Preraphaelite associations. Rossetti, Burne-Jones, Walter Pater, and William Morris used to gather here and discuss ideals in a Norman tower on the Cotswold Hills, plainly visible from the village. Among the Royal Academicians who have felt the charm of the picturesque English village have been Alma-Tadema, John Sargent, the late Edwin A. Abbey, Sir George Frampton, and Alfred Parsons, the landscape painter. Herman G. Herkomer, the portrait painter, was a Broadway "soul," in the old days, as was Phil May.

Musicians and writers, too, added their salt to the Broadway community; among them were Maud Valerie White, the composer, David Bispham, Harry Plunket Green, R. Kennerley Rumford, Clara Butt, Marie Brema, John McCormack, George Henschel, Sir Edward Elgar, Sir James Barrie, Sir Arthur Conan Doyle, and Sir Owen Seamen, editor of Punch.

Mme. de Navarro came to Broadway nineteen years ago. Her rambling old Tudor house with its vast music room, its exquisite private chapel, its rare oak, its gardens, has a charm beyond conveying. With the exception of her yearly sojourn in Rome, Mme. de Navarro is faithful to the Court Farm, winter and summer, her musical interest, however, is as keen as ever. She is the director of music in the Roman Catholic Church at Broadway, trains the vested choir and is the extremely busy local authority on plain-chant, Italian counterpoint, and Palestrina.

Mme. de Navarro's son, José, a Cambridge undergraduate, plays classical music with remarkable skill and feeling. Her daughter, blue-eyed and blonde, is still preoccupied with dolls.

The historic interest of the old "Swan Inn," a coaching rendezvous of Charles II's time, attaches to Mrs. Millet's residence, "Russel House." In no place in England perhaps has the spirit of a bygone day been retained with so clever and artistic a development of modern comfort and luxury.

Photographs © Underwood & Underwood and
The International News Service

In the middle above is Mrs. Charles S. Whitman, wife of Governor Whitman. Mrs. Whitman was a royal spectator at the Newport Dog Show, which was held in August on the Griswold estate and made a Newport gala day

At the upper left is Mrs. Ogden Mills, at the Newport tennis tournament. Mr. and Mrs. Mills are planning to go later to England to visit their daughter, the Countess of Granard; the Earl is with his regiment near the Dardanelles

It was in the fact that the Newport Invitation Tennis Tournament was the stiffest sort of preliminary series for the national tournament that it held its chiefest interest. Mrs. Richard Stevens attended, as did all Newport

Mrs. Oliver H. P. Belmont (left) on her way to the tennis tournament. Mrs. Belmont and "Marble House" are always entertaining; at her August musicale Fritz Kreisler and Vernon d'Arnalle, baritone, of Paris, were her guests

Mrs. Henry Clews (right) of course attended the Newport tennis; she gave a cup for the children's tournament in which her grandson, Master Henry Clews, 3rd, is so active a participant that he may one day be a Williams—who knows?

FIVE WOMEN WHO HAVE LONG HELD HIGH SOCIAL COURT IN THE SMART EVENTS THAT HAVE ALWAYS DISTINGUISHED THE NEWPORT SEASONS

Six photographs © by the International News Service and Underwood & Underwood

Still in her bridesmaid's costume of orchid tulle and hydrangea blue satin with shade hat of orchid tulle and French flowers, Miss Angelica Brown came to the polo game from Mrs. Morgan Belmont's wedding

Miss Muriel Winthrop, at the left, and Miss Edith Mortimer, at the right, with a friend, just as the photographer caught them at the Casino Invitation Tournament at Newport, held the latter part of August

Photograph by Jessie Tarbox Beals

Perhaps because of her tennis ability Miss Mary Pyne showed great interest in the Newport Tournament. The engagement of her brother, Mr. H. Rivington Pyne, to Miss Florence Blair has just been announced

TENNIS AND POLO SHARED THE HONORS AT NEWPORT AND SOCIETY DID ITS BEST TO KEEP THE BALANCE EVEN BY ATTENDANCE AT BOTH

Miss Elizabeth Sands, at the Newport Invitation Tournament which replaced the National Lawn Tennis Tournament held there in former years, but which Forest Hills has now claimed

Well-known in the Newport younger set is Miss Barbara Rutherfurd, daughter of Mrs. William K. Vanderbilt. She is photographed here witnessing the opening game of the few weeks' Newport polo season

Miss Rhoda Fullam, daughter of Rear-Admiral William F. Fullam, on her way to the tennis tournament in which Mr. R. Norris Williams defeated Mr. Maurice E. McLoughlin for the Casino cup

One of the bridesmaids at the wedding of Mrs. Morgan Belmont was Miss Marie Tailer. The bridesmaids' gowns were an added note of color to the gay scene at the polo game which was held that day

COOLE PARK IN COUNTY GALWAY

In the Heart of the West of Ireland Stands Lady Gregory's Stately Home

From Photographs By G. BERNARD SHAW

© Right Honorable W. F. Bailey

Above is a picture of Bernard Shaw which was made on a recent visit to Lady Gregory. Among other brilliant men who are frequent guests of Lady Gregory's in County Galway are George Moore and Augustus John

At the right is a snapshot of William Butler Yeats taken by Bernard Shaw in one of the Seven Woods of Coole, which Mr. Yeats describes in the preface to "The Shadowy Waters"

Looking through the Inchy wood to Coole Lake one forgets the real world when to a clamor of wings dozens of wild swans rise out of the lake and float hither and yon like a picture from fairyland

NO more enchanting spot can be imagined than Coole Park, Lady Gregory's place in County Galway. For many more than a hundred years, the Gregorys have entertained statesmen and soldiers, painters and poets, at Coole Park. Poor Synge wrote there. George Moore, William Butler Yeats, Bernard Shaw, and Augustus John are guests there, and the photographs produced here were taken by Bernard Shaw on a recent visit. It was at Coole Park that Lady Gregory, with William Butler Yeats, organized the Irish Players and developed her talent for turning little anecdotes of the people into one-act plays.

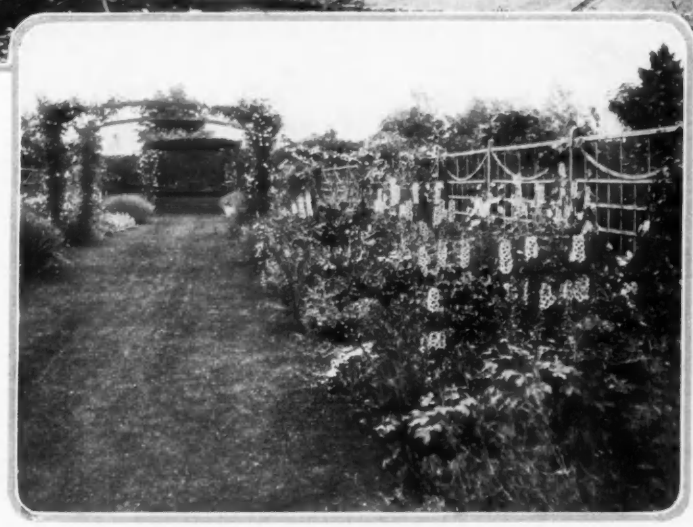
Yeat's preface to "The Shadowy Waters," which he wrote by the lake at Coole Park, gives the almost magic fascination of Lady Gregory's place. The preface runs partly as follows:

"I walked among the Seven Woods of Coole
Shanwalla, where a willow-bordered pond
Gathers the wild-duck from the winter dawn;
Shady Kyle-dortha; sunnier Kyle-negno,

. . . . . .

Dim Inchy wood, that hides badger and fox
And marten cat, and borders that old wood
Wise Biddy Early called the wicked wood;
Seven odours, seven murmurs, seven woods."

Surrounded by the fabled Seven Woods of Coole, where generations of Gregorys have planted trees, is Lady Gregory's house; one of its possessions is an immense library Lady Gregory has catalogued



The lavender and roses with which Lady de Bathe, the Jersey Lily, has framed "Regal Lodge," are a grateful accent in the flat stretch of Suffolk. The photograph at the top of the page shows the ivied stone steps to the lily pond

The English love of gardening inspired the enthusiasm which makes of an English lodge a flowery kingdom with charming vistas like the rose arbor above, flanked by borders of old English flowers

"Regal Lodge," which with its quaint stone plaza is set in a veritable bouquet of flowers, is in piquant contrast to the huge houses of Newmarket with their still more huge satellites, the racing stables

SET IN A BOUQUET OF FLOWERS IS THE QUAINT HALF-TIMBERED HOUSE THE FAR-FAMED LILY LANGTRY HAS BUILT FOR HERSELF BESIDE NEWMARKET HEATH, ENGLAND

Photographs by H. N. King

SEEN *on the* STAGE

A Door Slams, a Hero Screeches—Voila! the American Farce—A Comedy Is Acted without Footlights by Ladies and Gentlemen

By CLAYTON HAMILTON

Photograph by McClure Studio

Soon Mary Nash will appear in a serious part or two and a bit of comedy—these in a series of plays at "The Playhouse," with Grace George; later she and her sister, Florence Nash, will be seen in a new play together

Suddenly called upon to play the leading part in "The Blue Paradise," a Viennese operetta by Leo Stein and Bela Jenbach, Vivienne Segal won the hearts of her audiences and a permanent place with her management

© Ira L. Hill

Rae Selwyn, distinguished sister of distinguished brother, Edgar Selwyn, contributes as "Emma Braden" her generous share to the fun in her brother's melodramatic comedy, "Rolling Stones," a "near-crook" farce, some say

IT SEEMS a pity that the Society for the Prevention of Unnecessary Noise can not organize a corps of stage-directors to supervise the rehearsals of the majority of American farces. Noise is bad for the nerves; and most of our farces are very hard upon the nerves of those who have ears to hear. If a visitor from some good-mannered country—France, for instance—should attend half a dozen of these presentations, he would be startled by the vista of a strange, amazing world,—a world in which nobody ever enters or leaves a room without slamming the door behind him, a world in which people are continually chasing each other around and over furniture, a world in which men are forever shouting and women are forever screaming. In exhibiting this shrieking world, can it be said that our American stage is merely holding the mirror up to our American nature? No doubt we are a noisy people; and our daily endeavor to talk in subways and in trolley-cars may unfit us, in the long run, for talking decorously in drawing-rooms. But is America as ill-mannered off the stage as it is shown to be behind the footlights? Are we really a nation of door-slammers? Do our ladies always try to yell more loudly than the gentlemen whose cacaphonous conversation makes life hideous within their homes? It would be sad to think so.

If there is one time more than another when unnecessary noise is hard to bear, it is in hot weather, when one has just returned to the city from a solitude unshattered by any sounds more rude than the rustling of the sea upon the sand or the murmur of mild breezes in the trees. This year the theatres opened two weeks earlier than usual, because the managers entertained a theory that most of those Americans from the middle west who usually go to Europe in the summer would spend the month of August in New York. Presumably these visitors had come to hear how very noisy the metropolis could be; since otherwise it would be difficult to account for the outrageous clamor of the majority of those plays which were presented for their delectation. Pursuant to this theory, one might suggest that the managers proceed to advertise their plays with some such captions as the following: "'Some Baby!' Screeches Louder Than a Subway Train," or, "Listen to 'The Last Laugh,' the Noisiest Play in Town."

Mathematically speaking, the merit of the six or eight plays produced in August varied inversely as the square of the noise with which they were enacted; and this fact might be elaborated into a Newtonian theory of stage-direction. The one really good play of the lot was the quietest of all; and it was produced by David Belasco. Mr. Belasco has in the past been praised for many services; he must now be praised most highly for offering a balm to tired ears. In his auditorium at least, one may—as gravestones have it—rest in peace; and on his stage, America sounds civilized.

Two photographs by White

Violet Heming, Felix Krembs, and William Courtenay in "Under Fire," the most entertaining of the plays inspired by the present war and one which dramatizes the actual details of the war and makes us reread the daily papers with new insight

"THE BOOMERANG"

"THE BOOMERANG" is a slight and bright comedy by Winchell Smith and Victor Mapes—a pleasant little comedy in which well-bred people talk to each other in well-bred voices and nobody ever slams a door. This would sound like faint praise in London, but it has come to mean a great deal in New York.

The theme is the cure of unrequited love by the counter-irritant of jealousy. A young man who has been reduced to the verge of nervous prostration by his love for a girl who lately has shown a preference for another suitor sets his sad case in the hands of a wise physician. The doctor prescribes for him a detailed regimen of life under the care of a young and beautiful nurse; and a natural jealousy of this nurse is sufficient to bring the young man's loved one to his feet. But the doctor's little plot recoils upon himself in the manner of a boomerang. He has grown to love the nurse and finds himself consumed with jealousy in turn. But the nurse has loved him all along; and she wins him in the end by applying to his case the very treatment which he had elaborately taught her when he first conceived his plan.

This comedy is worked out with unusual delicacy of characterization, and there are many subtle traits of truthful humor in the lines. It requires, and receives, the utmost nicety of acting. Of Mr. Belasco's many gifts, perhaps the rarest is his ability to make the men and women of his company perform more perfectly than they have ever played before for

any other stage-director. Mr. Byron, Mr. Eddinger, Miss Hedman, Miss Shepley, Mrs. Dellenbaugh, are shown at their very best in the performance of "The Boomerang;" but no less notable is the work of all the minor members of the cast. In the second act a surprise-party requires the momentary presence of nearly a dozen supers; but when these nameless people enter, they achieve the miracle of appearing and behaving like gentlemen and ladies. The whole performance might most justly be described with Petrarch's favorite adjective, *soave*—a word that sounds more soft and gentle in Italian than its Anglo-French equivalent, suave.

No less lovely than the acting is the lighting of the stage. Cultured critics who have gone to school in Germany and Russia have been telling us Americans for years that footlights are obsolete; and Mr. Belasco has at last abolished them. "Marie-Odile," of course, was lighted without footlights; but this was a mystical, romantic play, produced at the very time when Mr. Granville Barker was preparing to shed a new light on the American stage with the battery of incandescent cannon pointed at his apron-stage. The innovation, at that time, seemed lacking in significance, except as a clever bid for advertising. But in "The Boomerang," which is a modern comedy, set in two realistic rooms in Hartford, the footlights are again suppressed, and the stage is bathed in amber light, diffused from the top and from the sides. It has now become apparent that Mr. Belasco will never return to the old method of lighting. His new method is immeasurably superior,—not, of course, because it is new, but because it is more natural. It greatly enhances the delicacy of facial expression, and permits the actors to attain effects with less striving and with greater ease.

It is reassuring to record that our best American stage-director has been big enough to learn a lesson from his betters on the other side of the Atlantic. But here is another lesson that Mr. Belasco has still to learn. His most persistent fault has always been a preference for imitation of the actual over a more imaginative suggestion of the real. This fault is still apparent in his production of "The Boomerang." In the first act, the doctor washes his hands at an enameled sink provided with running water and with liquid soap. This operation, if necessary, might much better have been performed off-stage. Most spectators have occasionally washed their hands, and it is not impossible for them to imagine the details of the process; and that sedulously actual sink distracts attention from the psychologic humor of the scene.

© Ira L. Hill

Billie Burke, around whose determined head has raged a discussion as to whether an actress of the legitimate may, with profit all 'round, act in the movies as well

© Ira L. Hill

At present Irene Franklin sings character songs in "Hands Up;" later she will appear in a new play for which she is writing the libretto and her husband, Burton Green, the music

"UNDER FIRE"

"UNDER FIRE," by Roi Cooper Megrue, is the most entertaining of the many plays which have thus far been inspired by the present war; and not the least of its titles to respect is the fact that, though it contains a scene in which a trench in Flanders is bombarded from an aeroplane, it is, on the whole, less noisy than the average contemporary farce.

"Under Fire" is entertaining because it incorporates nearly all the elements which the spectator has always been accustomed to expect from a war play. It reminds us very pleasantly of "Held by the Enemy," "Shenandoah," "Secret Service," and all those other martial melodramas which used to call us away from school on Wednesday afternoons. It is something to recapture an old thrill, and to make it pertinent and timely; and Mr. Megrue succeeds in making us reread the daily papers with the eyes of the romantic children that we used to be.

The first act is set in London, a few days before the outbreak of the war. In writing this act, the author took advantage of a certain irony, dependent on the fact that the light-hearted conversation of his characters would be discounted by the audience in the knowledge of subsequent events. Nearly everybody says that a world-war is impossible, and the audience is placed in the Olympian attitude of knowing better, knowing all.

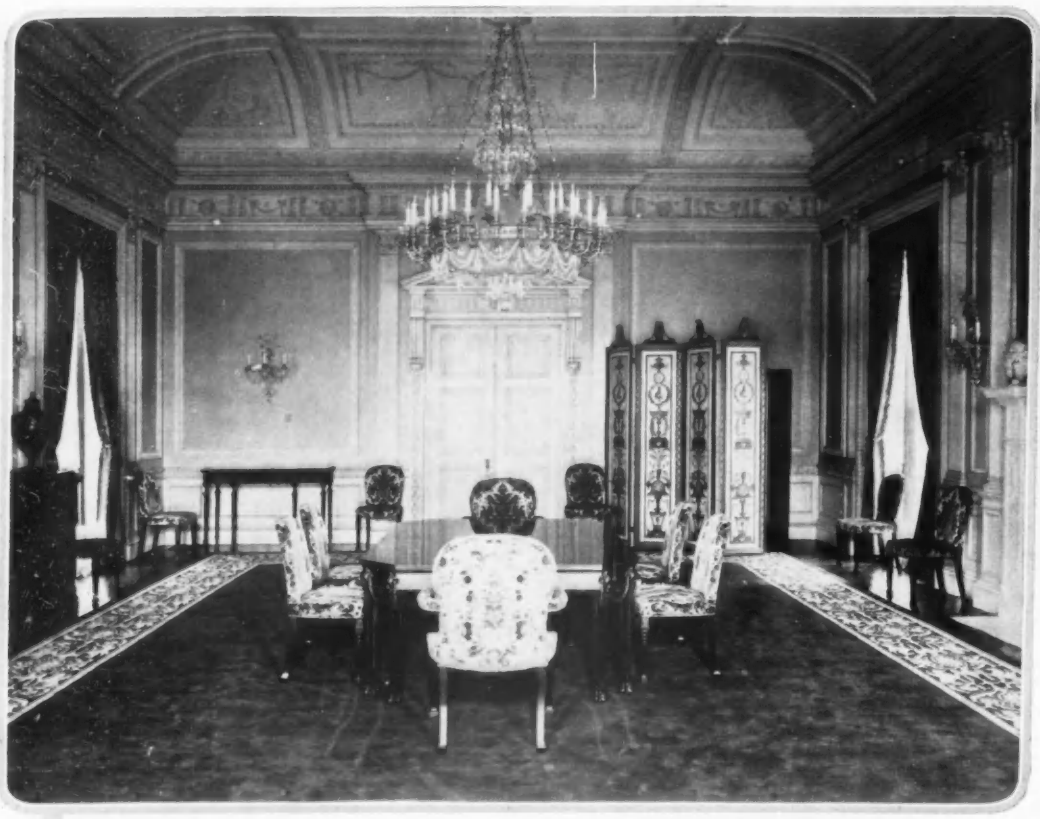
The second act is set in Belgium; and this act contains a thrilling scene which would certainly have been applauded by Sardou. The hero is an Irishman who is, of course, a British spy; and the villain is, of course, a spy of Germany. In this

(*Continued on page 166*)

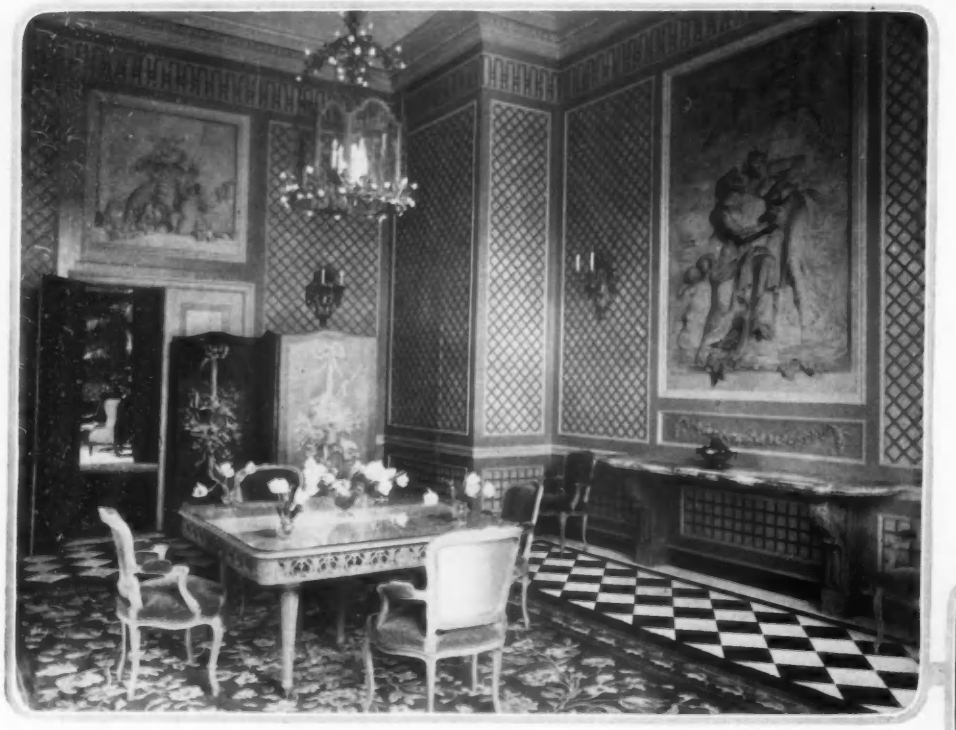
Nobody ever slams a door in "The Boomerang," and the players exceed themselves in nicety of acting. The play is a well-told story of love and jealousy; one who arouses both is Martha Hedman, the young and beautiful nurse

Though there are those to cavil at Frances Starr's rôle in "Marie-Odile," it is still a play of sufficient vitality to elicit the strong interest of the playgoing public; therefore will she remain in it en tour

Francine Larrimore, who plays the leading ingénue rôle in "Some Baby!" that play of excessive, oh, so excessive, ingenuousness and exaggerated noise—though it is supposed to be a still-hunt for the elixir of youth



In the library, paneled with dark English oak, richly carved pilasters support an ornamental cornice. Curtains of blue and gold harmonize with the handsome Chinese rug; and chairs and sofa are covered with antique Queen Anne needlework. The Chinese vases on the console-table accord well



The dining-room is an imposing room, high ceiled and forty by fifty feet in floor space. In decoration and furnishing it is a very careful reproduction of the work of the Adam brothers. Adam designs are used and the typical Adam green is the prevailing color, here combined with an ivory white

Novelty has been given to this trellised breakfast room by making the trellis a rich yellow against a ground of the tone of the grisaille panels inset in the walls. The furniture is painted yellow and upholstered in canary velvet. An antique La Savonnerie rug partly covers the black and white marble floor

The paneling in the dressing-room is painted in designs which suggest the work of Pergolesi, the famous decorator of the Adam brothers. Nattier blue is the predominating tone; the curtians are blue and mauve striped taffeta. Decoration by Mrs. Edgar de Wolfe, San Francisco, California

THE WORK OF A WESTERN DECORATOR WITH A PENCHANT FOR THE ADAM STYLE IS THE RESIDENCE OF MR. C. FREDERICK KOHL AT BURLINGAME, CALIFORNIA

Photograph by Jessie Tarbox Beals, Inc.

There is much of the colonial about this house, especially in the exterior, where a curving flight of stone steps leads up to a wide, paneled door painted a blue green to match the old-fashioned blinds with a shamrock carved in the solid wood upper panel of each

An invitingly restful sofa is one feature of the principal living-room. This is upholstered in a beautiful chintz of antique design, which also forms the draperies and introduces in the room the deep color note demanded by the soft-toned walls and rug

A daring use of black and gold marks the dining-room. The furniture, even the old Sheraton mahogany chairs, is painted black touched with gold and upholstered in blue "toile de Jouy." The curtains are of gold gauze and a black rug covers the floor

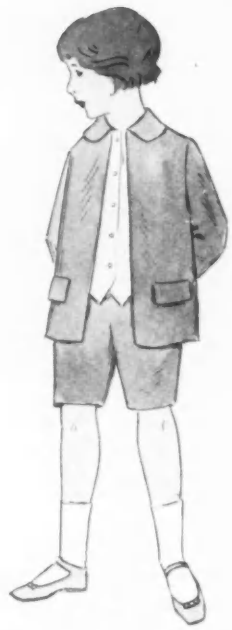
Primrose green and primrose yellow were the two colors selected for the sun porch, which is glassed in for the winter and screened for the summer. The furniture is green, yellow candles stand in green candlesticks, flowers and flower holders are green and yellow, and even the tropical bird which perches on the yellow flowering plants is green with a yellow beak

The living-room takes its wall coloring from an Adam mantel, and adds mulberry, gold, and an elusive green. Back of the walnut settee is a fine old Spanish table; beyond is the porch. House designed and decorated by Mrs. Alexander Van R. Barnewall

A HOUSE AT RYE BUILT BY A DECORATOR FOR THAT DECORATOR AND PLANNED TO ACCORD WITH AN OVERSHADOWING HICKORY TREE

THE YOUNGER GENERATION

A suit that will outlast a season of the most strenuous toys ever invented is this one of dark blue whip-cord with white linen collar, cuffs, and belt. This and the suit opposite are from Rowe of Gosport, London



When a six year older attains the dignity of seven, he may wear a dress suit like this to his dancing class. The suit may be of black or dark blue cloth or of white serge for special occasions, with a vest of white piqué

Militarism reduced to the most wholesome proportions is seen in the "army coat" worn by the little girl at the top of the page. Blue block checks all over her dress and hat echo the soldier blue of the cloth coat

Without a wrinkle from top to toe of her—well, there were a few wrinkles in her spick and span riding boots—a young girl exercised her groom and pony in the Bois. Her habit was black cloth; her derby, low

Photograph by William B. Child

A bonny sailor lass in a Panama hat is Miss Hope Iselin, the daughter of Mr. C. Oliver Iselin. In an embroidered white linen dress she sails the sea in her father's yacht and believes in seamanship no less for her pets than for herself

Correct from the little square heels of her laced shoes, below strapped puttees, to the round button at the top of her is the costume of the young horsewoman below. The breeches, coat, and jockey cap are of tweed, and she wears kid gloves

Photograph by Edwin Levick

FROM THE TIP OF HER NOSE, BUT NOT NEARLY TO THE TIPS OF HER TOES, IS FUR—THE BALANCE BETWEEN ALMOST BRIMLESS HATS AND TOTALLY BRIMLESS HATS IS EVEN

Taupe wolf is the winter password of the afternoon suit at the left, and what is visible of the suit is purple satin. The skirt front is so finely plaited the fur could not follow its lead, as it just managed to do in the coat. The stovepipe hat of plum colored hatter's plush is smart, smart enough to know it must give place to the Chantilly veil caught over a high-perched grosgrain ribbon

To smother her nose but let her cool her heels, on the suit of midnight blue satin at the right is used gray cashmere wool, the woolliness of which is in broad defiance of the uses of fur. The coat peplum is full and flared, and below that the skirt is very full but not so flared. The black beaver toque tilts under the weight of three black ostrich tips. Suits shown by Faber and Hein

Fur is the mode, and in the tailored suit of brown cashmere at the right brown fox does the season's honors. The coat has darts, for darts have returned, and pockets, since pockets are still with us. Its peplum, cut in one with the front, is flared, and the skirt flares also with set-in fan-like fulness. The toque of tête de nègre velvet carries the sort of ostrich fancy the hat mode has elected

A Jenny suit, or a dress if you wish, is pictured at the left. It is of Bordeaux velvet, with only narrow bands, odd as it may seem, of fur—kolinsky. The vest is white satin heightened beyond its height with fur. The skirt is cut in three sections, each finished with an embroidered edge. The hat is of Bordeaux velvet, with brim so narrow the hackle feather breast curls off it on to the hair

SMART FASHIONS *for* LIMITED INCOMES

Making the Suit Do Double—or It May Be Quadruple—Duty, Remodeling the Afternoon Frock, and Achieving the Impossible in a Union of Elegance and Economy for Evening

THERE are many people who find it a necessity to have one suit that answers many requirements. That is, it must be a suit which can be worn appropriately at nine o'clock in the morning, and yet one which looks well with a different hat, perhaps, at five o'clock in the afternoon for a tea. As much depends on the material and the trimming as on the actual lines of the suit. Finding just such a model is easier now than it used to be as this demand has become recognized, and where the income is limited, it is well to consider if one suit may not answer all requirements of the daytime, at least for those of the city.

THE ALL AROUND SUIT

Sketches at the right of the middle of this page and at the bottom of the page show the front view and the back view of just such a model; it is a model which, moreover, would be equally appropriate for débutante or matron. There is much talk at present of broadcloth and satin-finished materials, but a smarter fabric is wool velours in dark shades of plum, taupe, blue, or tête de nègre. The plum and Burgundy shades are extremely smart, but, of course, a trifle more conspicuous. In the soft-finished materials, however, they may be worn appropriately for the morning, especially if trimmed conservatively with collar and cuffs of a dark fur, such as seal, beaver, skunk, or fox. The only trimming other than fur on the model shown here is narrow braid used across the front of the coat and around the bottom of the skirt. This is a rather economical way of obtaining a trimming and one to be recommended for smartness. The coat of this suit is particularly good as it shows the more fitted waist-line, obtained by a belt section across the sides, and the peplum with considerable fulness and with a slight dip in the back.

A correct hat for such a suit is one of the high-crowned models of hatter's plush, which may be trimmed with cock feathers. Another good model is of black velvet in a turban shape which is higher in the back than in the front and is finished around the top with a box plaiting of black grosgrain ribbon. Either one of these hats might easily be trimmed at home if the shape were purchased in the shops, and it is quite possible to get good shapes even so early in the season. The little trimming that is used is easily handled by the amateur.

The model which combines two materials is the salvation of the remodeled gown. The new velvet-striped chiffons afford most successful first aid

A suit sufficiently simple for morning, yet elaborate enough to appear at an afternoon tea is one of the wisest additions to any wardrobe, even to a large one

Velvet and velveteens are to be in high favor this winter and there are various ways of accomplishing fur trimming at little cost

Flaring peplum, close fit at the waist-line, and ample skirt mark the new silhouette

THE COMPLETING BLOUSE

In buying a new suit, the question of a waist to accompany it naturally comes up. A very new model which has distinct charm is sketched at the upper right on this page. It may be made of Georgette crêpe of the same color as the cloth of the suit, and thus complete the costume. In fact, it would be suitable to make the lower part of the bodice of the cloth of the suit, with the sleeves and upper part of Georgette crêpe and the revers of either the cloth or crêpe as might be preferred. This model is appropriate for any of the lighter materials, such as silk, Georgette crêpe, chiffon cloth, or even handkerchief linen.

A new suit connotes, of course, a new bodice, and this graceful model is appropriate for light materials and may be combined with the cloth of the suit

A RECURRENT QUESTION

A way to remodel the dress of last season is a question always in order. A very good model for such a purpose is that sketched at the left of the middle of this page. This shows the combination of two materials and therein lies the secret of the remodeling. One of the new velvet-striped chiffons, of the same or of a contrasting color, as suits the requirements of the individual, may be combined with a cloth or velveteen frock of last season. Velveteen or cloth may form the main part of the skirt and the little jacket, while chiffon is used for the vest and sleeves and for the upper part of the skirt. A collar of Georgette crêpe of the color of the chiffon makes a pleasing finish for the neck.

VELVET FOR EVENING WEAR

The question of evening dresses is not a difficult one this season, as there is a marked simplicity about many evening gowns. Velvet and velveteen will be worn extensively this year, and very pretty frocks may be made from the latter in the new shades of Burgundy, in black, or in the lighter colors such as amethyst, yellow, and rose. A simple model, such as that sketched at the lower left on this page, is within the skill of the seamstress or of the amateur dressmaker. Smartness of line is given by the dip at the sides and by the pointed bodice. Badger or fox dyed blue may be used for the band around the bottom of the skirt, for the shoulder-straps, which are mounted on malines, and for the girdle. If one possesses white fox which has become soiled, it may be dyed the new shade of blue—any reliable furrier can accomplish it—and used for the trimming.

FRENCH MODELS WHICH OUTLINE THE NEW SILHOUETTE FROM NECK TO HEM

PREMET AND CALLOT FIT SHOULDERS AND FLARE HEMS OF STREET COSTUMES

Two of the cardinal virtues of the new mode are attained in original ways by the Premet suit of blue serge above; a circular section makes the skirt flare out and clever seaming makes the coat fit in. The blue satin and leopard skin hat with a puffy swirl of satin is from Maria Guy

Callot made the lovely coat at the upper left of royal purple velvet and blue fox. It has a scrupulously fitted top under the jabot-like revers. The skirt section obeys fashion as to fulness at the sides and flatness in front. The hat is of Georgette blue (purple blue) velvet and silver galloon

A smart French model of black velvet finds a new way of presenting the Russian blouse effect of the season. The novel skirt section is applied in pipe organ effect across the front and sides; the back has a panel. The Marguerite et Léonie hat is of Bordeaux velvet and self-toned wings

Fur aspires to all heights and depths, and purple is a favored color, so the Premet coat of purple cloth just above makes capital of both fancies. The nutria collar is supplemented by bands of nutria for trimming. The Lucie Hamar hat of black plush has a taupe fancy of small ostrich tips

An excellent example of a tailored model is the suit at the right above the middle of the page. It is Oxford gray cheviot and black braid. Darts fit the fitted coat very snugly; the skirt has a plain front and gathered back and sides. The Maria Guy hat is of black panne velvet with a rosette

Premet fashioned the model at the left, which promises to be much in evidence this winter. It is of plum colored broadcloth and krimmer fur. A snug top is achieved by darts; the skirt uses stitched plaits, a shallow yoke, and a broad applied band. The black plush hat has cock feathers

BETWEEN MORNING, AFTERNOON, AND EVENING THERE IS ONE LINK—FUR

THREE PHASES OF WOMAN—THE SUIT, THE HAT, AND THE EVENING GOWN

Revers to the bottom of the coat, and above them a high collar—in the three-piece suit above two important novelties are accomplished. These and the cuffs are of large caracal, and the suit is dark green velvet. The sides of the coat are laid in pipe organ plaits, similiar to cartridge plaits, while the back is a plain panel. The gown, according to inside information, is green velvet and chiffon

Seemingly shaped like the open beak of a hungry bird is the Lewis toque in the middle above. Its foundation is a narrow cap of blue velvet, above which broad pointed sides of heavy blue grosgrain ribbon cross in front, and are pulled out to peaks on each side. As though it were weighed down by the tiny steel ornament, the hat is becomingly and sufficiently tilted over the right eye

To hold this frothy white tulle dancing frock down to earthly things, there is a bodice of blue velvet very evidently pointing in the way of the new mode. Iridescent bead bands form the shoulder-straps, and similar bands edge the voluminous tulle overskirt puffed over the hips to display a flounce of silver lace veiling white satin. Tiny balls of silver bob about on the skirt and bodice

In the evening frock at the left is white fox fur, above the fur is embroidered chartreuse net, and below it is silver lace. The filmy chartreuse net is uniquely embroidered and, at intervals, dotted with pearls; pearl-embroidered net, held by straps of seed pearls, forms the bodice. Silver lace of the same design as the underskirt cascades down just one side of the tunic. Models from Maison Maurice

A THING OF SHIMMER AND GLITTER IS THE SEASON'S EVENING GOWN

FUR AND VOLUMINOUS FOLDS ARE CHARACTERISTIC OF EVENING WRAPS

A fine silk corduroy, known as waterfall coating, is used for this evening wrap of charming lines, which follows the mode in its rippling flare and the amplitude of its tasseled sleeves. It consists of a very full skirt section attached at the waist-line to a loose body section. The color is a rich blue, and the heavy collar and deep cuffs are white mouflon fur. These coats were especially designed for a competitive exhibition held under the auspices of the Shelton Looms

The extreme of tightness to which the tight bodice may go is illustrated in this evening gown (in the middle, above) which heeds the mandate that evening frocks must glimmer as the stars and flare to the four winds. In substance it is of black net, abundantly flecked with spangles of Yale blue with a pointed bodice of closely set Yale blue spangles. Pink roses emphasize the diminutive panniers and rosettes of black ostrich barbs top the shoulder

A beautifully iridescent mother-of-pearl was the tone selected for this coat-like evening wrap; the material is waterfall coating, a fine and soft silk corduroy, and the finish is of marten. The flaring coat section is fulled on to a narrow yoke, the sleeve is set into a dropped shoulder in a fashion which found much favor at the Paris openings, and the normal waist-line, also indicated in Paris, is marked in the front by an ornamental half-belt of cords of silk and velvet

The modified princesse was one of the most prominent features of the autumn mode as presented by Paris. It is here shown in a dinner gown mainly composed of silver lace ruffles, where it is obtained by means of a length of rich, deep rose brocade, which is dropped from the shoulders to the bottom of the skirt in front and which is gracefully draped at the side. The popularity of the sleeveless evening gown is still in the ascendant. Gowns from Stevenson

BY FOLLOWING THE LINES THE OLD MASTERS AND MINIATURISTS PICTURED, CALLOT SŒURS MAKE FROCKS LOVELY BEYOND FASHION

BY RICHNESS OF FUR AND GOLD BROCADE AND BY FINE DIGNITY OF LINE, A ROBERT COAT MATCHES THE GRACE OF CALLOT'S GOWNS

Many in Paris liken the three Callot Sœurs to the Three Fates, giving to them the credit of controlling the destiny of fashion. At any rate, all the world awaits the word of the Callots, for they are artists of fabric, line, and color. The gown at the left is gray satin and gray tulle, with pearl paillettes, of a grace to beggar description

A portrait gown is that below, of the long graceful lines that are of no fashion nor period, but are older and more ageless than either. It would almost go without saying that the gown is blue, and shot with gold, for blue gowns are of the essence of portraits. The material is lamé chiffon; the sleeves, floating draperies of tulle, add to the length of line

The coat below, from the Maison Robert, is just suited to the long lines of Callot's dresses. It is of heavy black and gold brocade, cut in the straight princesse line of the season, and is without artificial drapery or trimming. The scarf at the neck and the cuffs are blue fox. Models on this page from Bergdorf and Goodman Co.

THE HOOP-SKIRT AND THE SLIM PRINCESSE FROCK—YES, BOTH; FOR WORTH AND GEORGETTE AND ARNOLD MAKE FASHIONS, NOT FOLLOW THEM

Georgette has gone in for the hoop—not the bird-cage hoop,—but a pleasant hoop, agreeable to wear and dainty to view. Her frock (left) begins with a daguerreotype coiffure above an 1860 bertha, a hoop-skirt, and 1915 slippers. Pink satin has beaded medallions, lace-outlined, over a white net petticoat, lace-ruffled

The frock at the right is in many ways typical of Arnold's frocks. The skirt is most delightfully and informally and irresponsibly full and puffed and perked, and the tight bodice is pointed above fan-like peplums. The frock is of yellow taille brocaded in silver figures, and half-blown roses outline the neck

Worth makes many evening frocks tight at the waist and flared marvelously below, and, as at the lower left, short, and trained not to disturb the general shortness. This is net and velvet and looped velvet ribbons—black, save the white tulle in the low-cut bodice. Beneath is a hoop-skirt. The effect is piquant, doll-like

Nowhere are velvets so velvety as at Worth's—so pansy black, so rich; therefore Worth makes "the" black velvet gown. His gown at the lower right is stately yet quaint. The drapery is exactly suited to black velvet, and quillings only of velvet outlining the gown to the top preserve undistracted the velvety lustrousness

PAQUIN, JENNY, PREMET, GEORGETTE, AND BULLOZ ALL MAKE EXPONENTS OF THE "FULNESS WITHOUT FLARE" CULT IN SKIRTS AND THE "EFFICIENCY AND ECONOMY" CULT IN COLLARS, SLEEVES, AND SHOULDERS

Almost two suits out of three are belted and the belt of the Jenny suit above forms a most unusual triangle in front and does not extend across the back at all. The material is dark blue satin-finished cloth and the high collar is skunk. The black velvet hat is winged with grosgrain ribbon

The fancy for much braiding on suits, and its counterpart of much ribbon on dresses, promises to be a popular one, and the Georgette suit of blue gabardine and blue braid just above makes capital of the knowledge; the flaring peplum is well illustrated. Krimmer fur is the trimming

That in the parlance of this season a wide skirt does not necessarily mean a flaring skirt, is shown in the full-skirted Premet model of brown velvet at the left. Two notable things are the soft full sleeves, and the shawl collar, surplice crossed, edged with beaver and shirred at the neck-line

Stitching as a trimming device is shown to conspicuous advantage in the Paquin suit of Bordeaux velvet at the right. The flare at the wrist is a detail in the affairs of sleeves which is interesting. A high skunk collar and skunk rims on the round sleeves are the final cachet of smartness

Dapper as an English "Tommy" suit is the Jenny model of diagonal velours at the upper left. The almost all enveloping collar is edged with skunk, the top of the coat illustrates snugness, the peplum stands out perkily for fulness, the skirt is an exponent of fulness without flare

That sleeves will transfer a part of their familiar fulness from the top to the bottom is shown in the Bulloz suit of wine red velvet at the upper right. The swathing Russian coat begins back of the head in kolinsky, and continues in fur-edged peplum and revers which may be turned back

COIN OF THE REALM OF AUTUMN FASHIONS — MINTMARK, PARIS; DATE, 1915

GOWNS AND HATS WHICH BEAR THE STAMP OF THEIR FRENCH ORIGINATORS

From Grandjean comes an evening gown of the color symphony type. Pink satin forms the pointed bodice and panels at front and back of skirt. Pink net supplements the pink satin and pink velvet ribbon bands the skirt, tops the bodice, and is caught on the sides of the skirt in loops by pink rosebuds

A typically youthful Lanvin model comprises a skirt of blue serge, plaited and attached to a gray serge bodice finished with silver braid on cuffs and revers and with chemisette of dark blue crêpe de Chine. The blue velvet hat is trimmed with blue grosgrain ribbon folded and caught with a steel ornament

At the Paris openings, some couturiers featured the underskirt, and this favor is noted in a Lelong gown of silver tulle with underskirt of gray velvet, and ribbons of shaded gray velvet topped with mink. The hat of black velvet is from Lewis

The adapted princesse, which bids fair to be one of the most popular models of the season, is here (at right) developed in blue radium velvet. The quaint high collar with its Quaker-like capes is of blue faille taffeta. Dahlias top the brown Louison hat

Plaits inserted at the front further the skirt flare in a model in faille taffeta or poult-de-soie. The broad turn-over collar of radium velvet opens to the base of the throat. The Talbot hat is in black and silver. French hats on this page imported by Rose Hagan

A very smart type of the modified princesse is this costume of samovari faille in blue. The top of the dress is close but not tight and plaits flare to modish width. The hat of black velvet increases its fashionable height of crown by high cock's feathers

THE MUSEUM HOLDS A "PROMENADE DES TOILETTES"

For the Inspiration of Designers, the Metropolitan Museum Gives Authentic Presentation of the Wayward Ways of Fashion through the Ages

Brocade was a favored material of the sumptuous fourteenth century; severity of line prevailed, though play for fancy was given in rich gold embroidery, bands of fur, heavily jeweled girdles, and bags ornately made of velvet. Italian

The fifteenth century was the age of the hennin,—a "dunce cap," jeweled and gold braided, and a transparent veil that was often a stiffened wired kerchief. French, 1430

Ladies of the court of Mary of Burgundy wore trailing gowns of velvet and brocade, with a chemisette, and their hair was parted, plaited, and crowned with velvet and with jewels

Fashion played the game of heads and tails in fifteenth century France. Length of gown denoted height of rank and not even the ban of the Church could stay the extravagance of the hennin which entirely concealed the hair

IT has been said that man's last efforts toward dandyism were smothered in the all-enfolding embrace of the stock of the famous Count D'Orsay; since when, man is "not dressed but clothed" and the hierarchy of fashion is wholly feminine and ever increasingly powerful. Not in this day are fashions reserved for royalty; neither are they relegated to odd corners, or forced to vie with household recipes on back pages of periodicals. Fashion today busies uncounted hosts of workers, maintains numbers of magazines devoted to her honor, and has recently enlisted in her service even so serious and dignified an institution as the Metropolitan Museum of Art.

The Museum has long maintained a notable collection of lace and textiles, but the first definite impetus in the direction of costume was given in 1911, when Mrs. Maria P. James bequeathed to the Museum a quaint and delightful group of nineteenth century frocks. The enthusiasm with which this collection was welcomed by designers and students of costume has led the Museum to supplement it by some thirty exquisitely costumed dolls which illustrate the main trend of feminine apparel from the Middle Ages to the twentieth century.

These models, which are similar to the noted collection in the Musée des Arts Decoratifs in Paris, have been executed with scrupulous exactness, under the direction of Miss Frances Morris, Curator of lace and costumes, by Mrs. Theodora Lightfoot. The costumes have been carefully worked out from paintings and drawings of the contemporary artists of each period, from miniatures, records, and standard works on the history of costume. Every detail has been carefully studied and the models are as absolutely correct as it is humanly possible for them to be. The fabrics of historical periods were not, of course, available — nor would they on the whole have been satisfactory on small models—but all materials have been selected with a

(*Continued on page 116*)

The reign of Philippe le Beau, son of Mary of Burgundy, saw the two-horned hennin wonderfully jeweled and of great elaborateness

A weight of heavy stuffs breaking into filmy puffs, the head-dress of a very worldly nun, and her inevitable reticule for keys—garb of sixteenth century Germany

Nuremberg nobility, even in the sixteenth century, clung to simplicity. Gowns were close and hair was worn à la Brunhilde

The sixteenth century banished comfort from consideration. Hoops held the mode in iron—or whalebone—grip; stuffs, sumptuous. English

Burgundy in the sixteenth century favored the soft white vest and the belt à la cordelière or à la châtelaine. Our bell sleeve is exaggerated

The Venetian lady of Titian's day went gorgeously jeweled, gowned in heavy stuffs and rare lace, and strangely wonderfully coifed

To Mary Stuart, who shared with Mme. de Pompadour the honor of standing sponsor to this fashion, this costume belongs unquestionably

Passing events leave their mark on the mode as last season proved, and here is the feminine version of the "Helmet of Navarre"

Semifitted suits find excuse aplenty for their popularity in such lovely suits as this of suède-finished broadcloth and beaver. The hat is of satin antique and grosgrain ribbon. Suit, $60; hat, $7.50

Hudson seal, which has been so well liked for several seasons, has not yet been supplanted; one of the prettiest new coats is of Hudson seal trimmed with bands of beaver. Coat, $140; hat, $9.50

The long coats of the new season are really long and this one of vicuña cloth almost covers the skirt. Felt, velvet, and fur combined present the hat. Coat, $60; hat, $12; muff of fisher raccoon, $28

SEEN *in the* SHOPS

The First Fur Coats of Winter, Smart Suits Banded with Fur, and Separate High Collars Made of Fur; Smart Autumn Hats, Fur Trimmed

Small furs play an important part in the autumn fashions and these, neckpiece and muff, are of badger with its yellowish tone repeated in crêpe edgings. Furs, $35; hat, $8.50

HUDSON seal will be as greatly used for fur coats this season as it has been for the past two or three years. Until another fur appears which embodies an equal number of attractive characteristics, nothing is likely to supplant Hudson seal. Beaver, too, promises to be much worn this winter. One of the prettiest of the new Hudson seal coats is illustrated in the middle at the top of this page. It has a pronounced flare in both front and back, with quite a little fulness on each side. The collar, cuffs, and deep band around the bottom are of beaver. A coat of the character of this one is an excellent purchase for general wear. It is long enough for warmth, not so long as to be cumbersome in walking, and is admirable for both daytime and evening wear. Odette's smart black velvet turban, with its flaring wing-line ends of black velvet, has been perfectly copied, as illustrated with the coat just described. It may be ordered in black and different colors of velvet.

Small furs will play a particularly important part in the season's fashions. The vogue for high collars into which the chin is sunk has brought forth a new type of neckpiece, one model of which is illustrated at the lower right. Here an attractive shade of dark brown chiffon velvet is edged with a band of skunk, which deepens in the back into two long points of the fur. Buttoning as it does in the front, this neckpiece looks quite like a part of the dress or suit. The muff accompanying the neckpiece just described is one of the round models, which are largely superseding the flat muff of former seasons; the muff has chiffon velvet wrist ruffles to match the velvet of the collar. The skunk used is of an excellent quality and the set is an especially good one to use with a heavy one-piece dress, a suit, or with a separate coat.

The smart satin antique hat sketched with this set is a copy of a Lewis model. Two silver bead ornaments are posed at each side of the front. It may be had in black or in almost any color.

Badger is one of the smartest furs for tailored wear for the coming season. Its

Round muffs are fast superseding the flat models of recent years and this one of dark brown chiffon velvet and skunk matches the smart high collar. Furs, $37.50; hat, $12

A country hat which comes in the different sweater colors of duvetyn is particularly practical, as it is collapsible and therefore can be easily packed; $2.50

yellowish tone, with the dark-tipped hairs, makes it a particularly becoming fur to brunette women. The scarf and muff at the lower left on page 81 are trimmed with gold colored crêpe and make a charming set for general use. Crouzeix, one of the newer French millinery houses, is responsible for the small close-fitting black velvet hat shown with this set. The sole trimming is the double looped grosgrain ribbon around the brim. The hat may be had in any of a number of colors, as well as in black.

LONG COATS ARE LONG

There is no question but that long coats of the type shown at the right above on page 81 will be greatly used this season. Extending, as they do, almost to the bottom of the dress, they are both practical and smart. This one is of vicuña cloth, which comes in beautiful dark tones, blue, green, plum, and so forth. It is soft in texture, light in weight, and very warm. Fisher raccoon finishes the high collar of the coat, which may be worn high about the neck as illustrated, or turned down.

With the coat is sketched a muff of fisher raccoon in the popular round model, with velvet cuffs. The hat is a lovely model of felt, velvet, and fur. Felt and velvet are used extensively in some of the prettiest hats of the season. In the original of this model, the top, the crown, and the brim were of a corn yellow felt, and the facing of the brim was of black velvet, with a narrow edging of kolinsky. A fancy brown grosgrain ribbon was tied softly around the brim. The hat could, of course, be ordered in other combinations of colors.

THE VOGUE FOR VELVET

A particularly good semifitted suit is shown at the upper left of the preceding page. The material is a suède-finished broadcloth with collar, cuffs, and band around the bottom of the coat of beaver.

Although severe in design this velveteen frock is becomingly chic; the collar and cuffs are of Georgette crêpe and the trimming is conventionalized embroidery; $29.50

A charming afternoon dress of Georgette crêpe and satin has a piquant plaited apron all down the front, a bib yoke, and bell sleeves tucked to match the panel; $49.50

The popularity of velvet availeth nothing against the serge frock, and this one with black soutache for trimming is particularly smart. Dress, $35; hat and its veil, $12

The use of velveteen for both suits and dresses grows greater, and here a semifitted frock sponsors it most successfully. Frock, $29.50; hat and its veil, $12; nutria muff, $18

In such colors of broadcloth as dark green or dark blue, the combination of fur and cloth is most effective. The detail of the design of the coat is a most interesting one. Front and back sections of the coat are so cut as to give an unbroken line from top to bottom, while the fulness at the sides is even more greatly accentuated by an extra piece of the material, quite like a huge pocket. This last detail in design is amusingly repeated in the skirt. Satin antique and grosgrain ribbon compose the smart sailor worn with the suit.

THE SEMIFITTED LINE

The use of velveteen for suits and dresses grows greater as the season advances. In fact, one hears on every side that it is to be a velvet season. Few more attractive models have appeared in dresses for street wear than the one illustrated just at the left. This model may be had in velveteen, black, brown, green, or dark blue in color, with a deep fur collar of nutria, which so greatly resembles beaver that it is difficult to tell them apart. This dress illustrates the beauty of the semifitted line, which is so much a feature of the season. The seams and all of the edges are piped with satin to match the color of the dress. White faille silk lines the fur collar and forms the little vest, while buttons of antique gold braid trim the front of the dress. It is lined throughout with white china silk, and when one considers the excellence of the cut, workmanship, and materials, the price seems an unusually moderate one. Shown with the dress just described is one of the very new high hats which are the dominating feature of the hat mode. These hats, with their accompanying veils, are quite refreshing, and incidentally unusually becoming. This model—black satin, with a black veil edged with lace—may be copied in a dark color as well as in black. A nutria muff to match the collar may be purchased in the new round model shown.

Very new in line is the velveteen frock shown second from the upper right on this page. It hangs perfectly straight from shoulder to hem, and is confined but a trifle by the straight belt, which encircles the waist-line. It may be had in black, blue, brown, or green velveteen. The only trimming is the bands of stitching and the conventionalized embroidery which trims the tabs at the front. The collars and cuffs are of white Georgette crêpe bound with white satin. It is in the severity of the design of this dress that the style lies. It is an excellent model to wear in the early autumn with furs, and later under a coat.

AFTERNOON AND STREET FROCKS

Although velvet is very popular indeed, it must by no means be supposed that velvet has in any way supplanted the ever-popular dark blue serge. The illustration at the lower left shows one of the most recent importations, a dark blue serge dress braided in wide black soutache. The line of the belt—low in the back, and high in the front—is very new and smart. One notices it on both coats

(*Continued on page 124*)

Note.—Addresses of the shops where these articles may be bought will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York City.

Nos. 13176–13177
Over a satin petticoat, a serge frock with the border for trimming needs no further elaboration for smartness

No. 13156
Few conflicting lines insures grace, as well as simplicity in making, in this dress of the princesse line

Nos. 13192–13193
This design of skirt, if cut on the width of the material, is very successful in chiffon, with selvedge hem

Nos. 13178–13179
For an informal dinner dress or for a house frock, a frilly model of taffeta is almost always becoming

Nos. 13180–13181
Over a bold-striped silk petticoat, a long plain redingote of velvet makes the smartest of calling frocks

VOGUE PATTERN SERVICE

Models for Indoor and Outdoor Autumn Costumes Which Afford Opportunity to Achieve the Newest Line and Trimming

Nos. 13196–13197
One of the new serge dresses is bordered with astrakhan and there is smocking on both the waist and the skirt

Nos. 13198–13199
Frocks of satin are fur banded, and circular skirts with center bias seams are favored for use with fur

THE patterns illustrated on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified. They are priced at 50 cents for each waist, suit coat, skirt, child's, or lingerie pattern, $1 for complete costumes, one-piece dresses, long negligées, and for separate wraps, unless otherwise specified. An illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may be bought at 149 Tremont Street, Boston, Mass.; Room 304, Empire Building, 13th and Walnut Streets, Philadelphia, Pa.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md.; and Rolls House, Breams Building, London, E. C., England.

Nos. 13169–13170
A frock of smoke-striped velvet is trimmed with bands of chinchilla and collared across the back with the fur

No. 13175
Decidedly a success is the princesse line, when it is achieved as artistically as in this one-piece frock

If two numbers are given, the first number always designates the waist, if the design is a dress; or the coat, if the design is a suit. The second number designates the skirt. Where only one number is printed under a design, it designates a complete costume

Nos. 13182–13183
Bound buttonholes, black silk crow's-feet, and a double belting of black suède make a blue serge frock different

Nos. 13190–13191
Herewith an example of how satin-striped taffeta with plain satin of one of the colors makes a frock exceedingly smart

Nos. 13120–13121
New is the treatment of the yoke of the skirt, the vest-line of the waist, and its fastening. The rest could be washable

No. 13155
With one-piece serge frocks are worn crisp white organdy collars and small bow ties such as these; pattern, $1

FROCKS ADAPTED TO THE EXIGENCIES OF EVERY DAYTIME HOUR

Nos. 13184–13185
Over a plaid serge skirt, an overblouse of plain serge or taffeta with organdy vest and collar is most becoming

FROCKS PRIM OR PRINCESSE; FROCKS FRILLED OR FULL

Nos. 13124–13125
Paris binds the edges of a black satin frock with black braid and buttons it with smoked pearl

Nos. 13158–13159
A coat-dress may have the vest of velvet; it is a most practical idea, and new with the season

Nos. 13165–13166
Velvet is used for the overwaist and for binding the ruffles of the four-tiered satin skirt

Nos. 13173–13174
The back of the waist and girdle are cut in one-piece and made of satin, with the frock of duvetyn

No. 13164
Paris sanctions the velvet redingote worn over a chiffon frock of lighter shade; pattern, $1

No. 13163
Serge and satin are suggested for a one-piece frock showing the semi-fitted line; pattern, $1

Nos. 13002-13003
Velvet-striped satin is used for the side fronts of the waist and for the cuffs and the collar

Nos. 13045-13046
Alternate gores of the skirt are voile and taffeta and the blouse is taffeta over the voile

Nos. 12987-12988
A taffeta frock with bretelles worn over a chiffon blouse is smart. The skirt is yoked

Nos. 12957-12958
A new way to vest a velvet afternoon frock is to use velvet-striped ivory satin or chiffon

Nos. 13031-13032
A coat-dress of satin has a surplice-crossed blouse and a yoked skirt scalloped at the hem

Nos. 13033-13034
The waist is of velvet, while the skirt and girdle are of satin to match, and velvet-bound

COMBINING different materials, such as broadcloth with satin or velvet with crêpe, as well as combining striped and checked materials with plain, is noticeably favored this autumn. Fur trimming, though it be only at the neck-line, is almost a rule for frocks sufficiently formal for fur trimming. Braid trimming and wool and bead embroidery are also much used, and buttons have never been more attractive nor more attractively used. Colors are dull but rich in tone, and a touch of vivid color is often added by a bit of bright enamel in the buttons.

Nos. 13118-13119
A frock of gray satin, characterized by artful simplicity, is trimmed with bands of angora

Nos. 13122-13123
The trimmest of blouses made of black satin with an organdy collar tops a navy blue serge skirt

The dresses on this page show the latest trend of the mode; the basque-like bodice, the beltless bodice with a mere line of a waist-line, the high choker collar or the high rolling collar, the arrangement of the fulness of the skirt at the sides, the sleeve of variable fulness but with a suggestion of concentrating it near the elbow.

As pockets are never "de trop" they appear at their best and in their most useful form in Nos. 12856-12857, and as the surplice fastening waist is always becoming it is shown in Nos. 13031-13032 and Nos. 13033-13034.

Nos. 12780-12781
Four yards for the width of a two-piece circular skirt is now a conservative measure

Nos. 12856-12857
With a three-piece corduroy frock, the underblouse may be made of soft tub satin or crêpe

If two numbers are given, the first number always designates the waist, if the design is a dress; or the coat, if the design is a suit. The second number designates the skirt. Where only one number is printed under a design, it designates a complete costume

FROCKS TO PROVE THAT SERVICEABILITY IS AN ADDED CHARM

Nos. 13111-13112
Narrowest soutache braid, accepted as being a very smart trimming, yet one easily applied

Nos. 12941-12942
Wool fringe on tunic and wool embroidery to trim the blouse proclaim this a modish dress

Nos. 13203–13204
Four new things to make a suit smart are mutton-leg sleeves, close collar, half-belting, and skirt trimming

Nos. 13130–13131
High fur collar, waistcoat, and godet inserts proclaim this to-day's suit. The skirt is full, yet not too flared

Nos. 13188–13189
A velvet suit coat of this length, especially if fur-collared, may do duty over separate silk and cloth frocks

Nos. 13134–13135
A new collar and a new way of applying a peplum in proper fulness are attractive features in this suit

VOGUE, as the American authority on dress, passes judgment upon the wealth of the fashion art of the world. With a discriminating art not less studied than the creative art which it judges, Vogue classifies, accepts, and modifies. Certain modes Vogue selects for those who affect the ultra in clothes; others are selected for conservative tastes, and practical serviceable clothes are not neglected. Vogue therefore selects its models after a most careful consideration of the different types of American women. Consequently, on the following pages will be found pattern designs to add to the grace of the slight figure and others to reduce the lines of less willowy figures. With the sure intuition of the woman who possesses a sense for clothes, the fashion editors of Vogue recognize at once a fashion that is a passing fad, and knowingly avoid it, since the following of fads spells uniformity in dress, never individuality.

Nos. 13136–13137
Tweed and homespun are not only practical but smart and youthful for a comfortable pocketed suit such as this

Nos. 13132–13133
High collar, half-belt, full peplum, and one-piece circular cut skirt proclaim this suit approved of the season

Nos. 13153–13154
A suit of blue broadcloth is trimmed with sealskin or velvet in a fashion which Paris has approved

NINE WAYS OF SUITING WOMEN IN THE NEW WINTER MODE

Nos. 13126–13127
The suit coat is flared where coats should flare, and the skirt is plaited where the plaits hang most becomingly

Nos. 13128–13129
The new silhouette is conservatively interpreted in this suit, both in the coat and in the moderately flared skirt

SOME COATS ARE LONG AND SOME ARE SHORT, BUT ALL SKIRTS ARE FULL AND ALL SKIRTS ARE SHORT

Nos. 12656-12657
If the redingote is of velvet, the plaited skirt may be of satin or cloth the same color

Nos. 12825-12826
For the very serviceable suit of serge or tweed, the modified Norfolk is always a favorite

Nos. 12839-12840
A coat with a convertible collar and new belt tops a skirt of approved width as well as flare

Nos. 12914-12915
One large revers has been adopted; so, too, has the applied circular peplum and yoked skirt

THE redingote is to be popular again this winter, and Nos. 12656-12657, shown at the upper left, is a pleasing representative of this type of dress. The long-favored fad for combining materials is suggested by this model, which might be developed with the skirt of plaited satin and the redingote of velvet.

One of the smartest silhouettes of the season is illustrated in Nos. 12839-12840, which is sketched at the right in the middle of the page. The suit has the straight high band collar which is everywhere well liked, the snugly set-in sleeves of the new season, the fitted waist-line, and the flaring skirt, short enough to show the boot-tops.

Nos. 13096-13097 is another one of the most charming silhouettes of the season. The high collar has a novel flare, the coat is fitted almost snugly, and the sleeves are frugal at the armhole.

Nos. 12912-12913
Sulphur colored duvetyn has found much favor of late, when toned down by trimmings of skunk

Nos. 12858-12859
This youthful looking suit is conservative as to the flare of the coat and the width of the skirt

Nos. 13094-13095
For slight figures, this suit is in sizes 16 and 18 years, and 34 and 36 inches bust measure

Nos. 13096-13097
This design for checked cloths is in sizes 16 and 18 years, and 34 and 36 inches bust measure

Nos. 12660-12661
A suit coat this length, made of broadcloth, may easily do duty over frocks or over other skirts

Nos. 12803-12804
A striped serge suit with a peplum in the back only is very smart indeed. The collar is very new

Nos. 12752–12753
The fad for shadings approves of this design in three thicknesses of three chiffons

Nos. 13043–13044
The skirt edge is held in slightly, Turkish fashion; the pointed bodice comes into favor

Nos. 12892–12893
The princesse line is favored in the formal trained dinner dress of metal lace

Nos. 12814–12815
Primly flowered taffeta in a prim bodice, jewel bebuttoned, tops a lace-flounced petticoat

Nos. 13194–13195
The width of the material is here used novelly for the length of the short full skirt

Nos. 13115–13116
Silver lace is effective for the bodice of a white chiffon frock made over cloth of silver

EVENING frocks are no exception to the rule of the mode that skirts shall be full and in no gowns, perhaps, is fulness so acceptable. The princesse fashion is a graceful one for evening wear, and especially in No. 13207 are the lines kept carefully true to the princesse type. It is severely simple, and effective because it is so. Length of line is given by cutting the bodice in one with the front panel.

In a number of dance frocks the waistline is marked not by a belt or a sash, but by a mere line, as in Nos. 12814–12815 and Nos. 13161–13162. The pointed bodice, too, finds favor, especial favor, indeed, in the developing of the frock from patterns Nos. 13043–13044. Shoulder-straps in lieu of sleeves take in many instances a floating drapery of tulle, a most becoming finish. It appears in Nos. 12752–12753 and Nos. 13205–13206.

Nos. 13205–13206
Over a satin frock of sulphur yellow a shirred bronze tulle bodice merges into a sash at the back

No. 13207
The extremely graceful and simple princesse frock of velvet is untrimmed as a rule; pattern, $1

No. 13139
A one-piece, smocked frock; pattern, $1. Sizes 16 and 18 years, and 34 and 36 inches bust measure

EVENING FROCKS TO PROVE THE RULE THAT SIMPLICITY DOES SPELL CHARM

Nos. 13161–13162
The front of the bodice is artfully cut in one with the sash ending in a big big bow

Nos. 12835–12836
Pastel plaid taffeta with lace fashions one of the new and most informal evening frocks

No. 12728
A black velvet coat of this length will do duty on innumerable occasions

No. 12918
Decidedly smart to wear over a chiffon frock is a fur-trimmed velvet coat with bell sleeves and rippled peplum

No. 12729
Double-faced chinchilla is suggested for this seven-eighths-length motor coat

PATTERNS FOR THE SEPARATE COAT IN EVERY LENGTH

No. 13157
Uncut velvet is suggested for this coat which is cut in a novel manner with the front and belt in one

THE ONE-PIECE FROCK NECESSITATES THE ADDITIONAL COAT

No. 12925
A motor coat of Scotch plaid serge has an easily convertible collar and well-marked yoke-line

No. 12924
A coat of duvetyn, semi-tailored, may be worn as well in the afternoon as in the evening

No. 12741
An evening coat of gold brocade is trimmed with collar, cuffs, and a wide band of sealskin

No. 12773
For afternoon or evening wear, an ermine-trimmed velvet coat with modish width and flare

No. 12669
Youthful and becoming, this well-hung kimono coat is an accepted style and one highly approved

No. 13152
A new silhouette and a coat that features flaring skirt and odd belt cut in one in a novel manner

No. 13143
The collar fastening, the shape of the tucked inserted yoke, and the finish of the sleeves are features to note

No. 13068
The buttonholes, the collar, and the cuffs may be bound with dark blue linen to match the dark blue buttons

Nos. 13040–130400
A sweater of wool or silk Jersey cloth is now a necessity in every wardrobe

No. 12782
Equally smart when fashioned of velvet or crêpe with the sleeves attached to the blouse itself or to the lining

No. 12708
Paris still sanctions the simple blouse made of flesh colored crêpe fastened with a double row of ivory buttons

No. 12282
A Russian blouse of corduroy has the collar becomingly faced with satin; the sash ties and hangs most gracefully

No. 12685
A blouse made of crêpe in a color to match the skirt may be brightened by a conventional design in wool braid

TWELVE WAYS OF MAKING A BLOUSE SMART AND EACH WAY A SIMPLE ONE

No. 13141
Tucked inserts trim the fronts of a Georgette crêpe blouse with a plaited ruffle at the edge of its broad collar

No. 13144
A new trimming and a simple one is inserted sections of finely striped silk on a blouse of crêpe or of plain white silk

No. 12880
A very graceful yoke-line is accomplished by cutting the fronts of the blouse and the high collar in the one piece

No. 13202
The blouse and bell-shaped sleeves are of crêpe, and the underblouse and undersleeves are of crisp white organdy

No. 13061
For country wear, a smock of tub flannel is approved as also for a lounging robe

No. 13142
Undoubtedly this Paris blouse will be favored because of its new yoke-line, a definitely smart achievement

No. 13201
The yoke and straps are cut in one and are of satin. The blouse and sleeves are of chiffon or of Georgette crêpe

Nos. 12931–12932
Pattern of coatee to match the skirt in material, and underblouse are included in one pattern for 50 cents

Nos. 12981–12982
Petunia and sand checked serge with a vest of sand colored tub satin makes this a smart morning frock

If two numbers are given, the first number always designates the waist, if the design is a dress; or the coat, if the design is a suit. The second number designates the skirt. Where only one number is printed under a design, it designates a complete costume

No. 12967
One-piece frocks of serge are simply braided with black and finished with girdle of satin; pattern, $1

Nos. 12959–12960
A satin frock has for trimming beaded motifs and a scalloped edge bound in very vividly colored satin

TO NOTE: THE PLACING OF THE WAIST-LINE AND THE BELL OF THE NEW SLEEVE

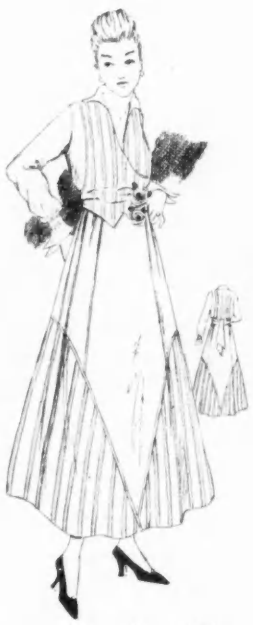
Nos. 12965–12966
Designed for the afternoon frock of moire-striped satin with the vest of chiffon banded with narrow velvet ribbon

Nos. 13027–13028
The overblouse is made of the same material as the one-piece skirt, while the underblouse is of Georgette crêpe

FROCKS TO MEET EVERY NEED OF THE DAY FROM 8 A.M. EVEN UP TO 4 P.M.

Nos. 12776–12777
An underskirt of striped silk, an overdress of satin, and a vest of chiffon sum up a trim gown

Nos. 12999–13000
By cutting the front and back waist in one piece and the skirt in two a smart simple dress results



Nos. 12875–12876
Striped velvet may be combined with plain satin in a becoming frock fastened surplice fashion

Nos. 13070–13071
The overskirt is made of velvet to match the coatee; coatee and blouse in one pattern for 50 cents

Nos. 13029–13030
For the tea-hour at home, a chiffon voile frock trimmed with satin bands is charming

Nos. 12720–12721
To note: the shirred yoke, the bell sleeve, the fastening of the waist in back, and the yoked skirt

Nos. 12869-12870
A costume effect is attained by the combination of different materials of the same color

Nos. 12754-12755
The skirt is two and a half yards wide. Coatee and blouse in one pattern; 50 cents

Nos. 12607-12608
A raglan sleeve blouse is worn with a conservative skirt just two and three-quarters yards wide

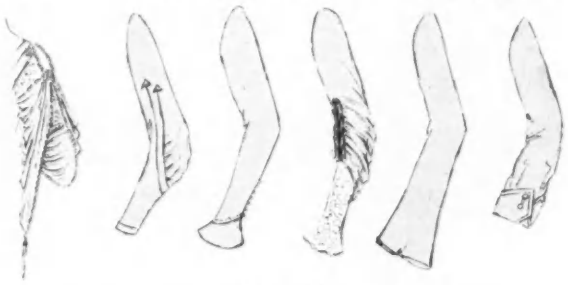
Nos. 12674-12675
The dress of striped silk may have the coatee of plain silk or of velvet to match the stripe

Nos. 12828-12829
A skirt for tweed or serge, and a tailored shirt for linen or for tub crêpe, carefully stitched

Nos. 12801-12802
A costume effect is assured by a clever combination of plain and finely striped material

No. 12708; No. 13041; No. 13013; No. 12755; No. 12771; No. 13140 respectively
Ways to fashion skirts of plain, plaid, and striped materials, skirts to wear with more or less tailored blouses

Nos. 12683-12684
A skirt of serge has the hem of taffeta and the blouse of crêpe in a matching color



No. 13138
Six ways to make six of the latest sleeves of the mode. The six designs are included in one pattern for 50 cents

Nos. 12498-12499
Striped serge or flannel with collar and cuffs of white linen—the trimmest of morning frocks

Nos. 12873-12874
A practical convertible collar and a yoked skirt four yards in width are to be noted in this design, one of the neatest for the morning

No. 13208
Three of the newest collars and the favored soft shirred guimpe; the four come in one pattern; price, 50 cents

Nos. 13055-13056
The blouse may be of white satin with edges bound with dark blue, and the skirt of wool gabardine with the pocket flaps braided

Nos. 12992-12993
Designed for the serviceable morning suit of Scotch tweed; the coat has useful pockets

PATTERNS FOR THE ESSENTIALS OF THE WARDROBE IN THEIR SMARTEST FORM

SEPARATE SKIRTS AND NEW SLEEVES AND COLLARS TAKE NEW NOTE OF THE MODE

No. 13147
The loose underdress may be of vivid chiffon and the overdress of gray velvet

No. 12800
The envelope chemise is cut in one piece and reduces seams to a minimum

Nos. 13107–13168
A brassière of Italian silk, and a petticoat also; its flounce may be taffeta

No. 13148
A combination of drawers and corset cover that is cut in one piece, and belted

No. 12701
A trim room gown results from this kimono design crossed surplice-fashion

No. 13200
Over a kimono-cut chiffon gown is worn a one-piece drapery of heavy satin

No. 13160
Little time is necessary to make a gracefully draped room jacket which is cut in one piece

NEGLIGÉES AND LINGERIE MUST BE CUT AS WELL AND FASHIONED AS DAINTILY IN EVERY DETAIL AS ANY FROCK IN THE WARDROBE

No. 13145
Hand-smocking trims a new and most becoming night-gown and it gives it an empire effect

No. 13150
A negligée designed to slip on over the head and to be cut in one piece from a single length of the material

No. 13151
A combination of corset cover and drawers cut in one piece and shaped at the waist with tiny tucks

No. 13114
The Parisienne's version of pajamas is as fascinating and comfortable as it is simple for one to make

No. 13140
A loose coat of chiffon, lace trimmed, worn over a negligée of plain satin is always a graceful fashion

INCORPORATING IN THESE MISSES' FROCKS ALL OF THE MOST IMPORTANT FEATURES OF THE MODE

Nos. 12898–12899
The long blouse is always girlish; this one has the front and sash cut in one piece

Nos. 12856–12857
The separate guimpe and underblouse are included in one pattern for this school frock

Nos. 13101–13102
Crisp taffeta in canary yellow, with cut amber buttons, is suggested for this dance frock

Nos. 12830–12831
Beruffled yet delightfully simple is a dance frock of ivory satin with a sash of silver

Nos. 12710–12711
For afternoon wear or informal dinners, the taffeta frock is essential in the school wardrobe

FROCKS that are the essentials of the wardrobe of the girl at school are those that carefully consider practicability as well as becomingness. Such frocks as Nos. 12856–12857, 13104–13105, and 13106–13107 are designs which may be worn with separate guimpe or blouse. Frocks of flannel or serge, such as Nos. 12714–12715, 13103, and 12898–12899, are also in the practical class, and are smart for cool winter mornings in the classroom. Nos. 12837–12838 and 12710–12711 are for tea frocks or informal dinner dresses, while for dancing, nothing could be in better taste than Nos. 12830–12831, and 13101–13102.

Nos. 12830–12831, illustrated second from the upper right on this page, might very charmingly be made of ivory satin with a sash of silver galloon. The surplice bodice with a modest corsage bouquet of one rose is especially youthful and the puffed sleeves add a last touch of girlishness. The ruffles on the skirt are just the thing to add piquancy to its shortness.

Nos. 13101–13102 is one of the quaintest frocks imaginable. The tight pointed bodice was conspicuously favored in the Paris openings, and developed in crisp taffeta this one is particularly pretty. Canary yellow taffeta with cut amber buttons would be lovely for this model.

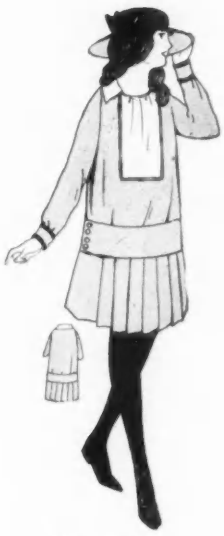
Nos. 13106–13107
With the skirt and bretelles of navy blue serge, the blouse itself may be of tub crêpe or handkerchief linen

Nos. 13104–13105
The overblouse may be made separate, or the sleeves may be sewed in and the skirt sewed to the waist

Nos. 12837–12838
Tea time demands the frock of silk or crêpe, simply but becomingly trimmed with lace in hem and sleeves

No. 13103
A one-piece frock with an unbroken line in front, but with the back of waist and skirt cut separately

Nos. 12714–12715
A Slavic blouse of striped serge may be trimmed with black satin and collared and cuffed with organdy



No. 13099
Sizes 8 to 12 years. On a serge school frock the vest-line may be braided and the sleeveless guimpe may be tub silk

No. 13100
Sizes 6 to 10 years. The simple detail of cutting the collar and belt in one marks this frock as being unusual

No. 13081
Sizes six months and one year. A coat, a cap, an underskirt, and a dress; price, 50 cents

No. 13093
Sizes 6 to 10 years. In serge or linen, buttoned from neck to hem, with plaited inserts where there must be fulness

No. 13108
Sizes 8 to 12 years. A flared skirt cut circular, commodious pockets at just the right place, and a becoming collar

No. 12536
There are six attractive garments in this layette, coat, cap, jacket, sack, dress, and gown; price, 50 cents

No. 13075
Sizes 2 to 6 years. A child's play smock, an exact copy of an English carter's smock

No. 13083
Sizes 8 to 12 years A serge school frock may have the kimono-cut waist section of crêpe

No. 13082
Sizes 6 to 12 years. A separate white guimpe is always favored for the school frock

No. 13080
Seven number the articles in this layette for the baby. They are simple and easily made; 50 cents

FROCKS FOR THE CHILD'S FIRST TWELVE YEARS

FROM CRIB AND CRADLE TO PLAY AND PARTY CLOTHES

No. 13098
Sizes 2 to 6 years. Hemstitching may mark the raglan sleeve line on the kimono frock; ribbon is drawn through eyelets

No. 13092
Sizes 2 to 6 years. A child's smocked frock cut in one piece may be made of the sheerest hand-embroidered batiste

No. 12463
A set of patterns including five garments in which to dress the baby; sizes six months and one year; price, 50 cents

No. 13084
Sizes 4 to 10 years. The smartest of party frocks has the underdress of rosebud crêpe and the overdress of taffeta

No. 13085
Sizes 6 to 12 years. A child's school suit of wool velours may be trimmed with embroidered motifs of gay colored worsted

PATTERNING THE SCHOOL WARDROBE FOR THE KINDERGARTNER WITH JUST AS FEW SEAMS AS A WARDROBE MAY HAVE

No. 13011
Sizes 2 to 8 years. These businesslike rompers button at the center back and under the belt

No. 13087
Sizes 4 to 8 years. With the pattern of this Russian blouse, comes one for knee-length trousers

No. 13088
Sizes 6 to 12 years. A frock of checked serge with the newest of new flaring silhouettes

No. 13076
Sizes 2 to 8 years. A one-piece frock with a detachable collar and belt that is cut in but one piece

No. 13073
Sizes 2 to 6 years. A play frock trimmed with smocking at the side fronts and the center back

No. 13072
Sizes 4 to 8 years. A copy of a midshipman's suit with Eton coat and short trousers

No. 12847
Sizes 2 to 8 years. A practical top-coat of men's serge, belted in a business-like fashion

No. 13117
Sizes 6 to 12 years. A flared smart top-coat with the swing it should have this season

No. 13091
Sizes 4 to 8 years. Paris sanctions a striped linen blouse worn over a plain plaited skirt

No. 12635
Sizes 4 to 12 years. A plain frock of serge in long lines is becoming to a child over-stout

No. 13089
Sizes 2 to 8 years. A Russian blouse, slashed under the collar, slips on over the head

No. 12421
Sizes 6 to 12 years. A frock of checked serge with a girdle draped in a smart and novel way

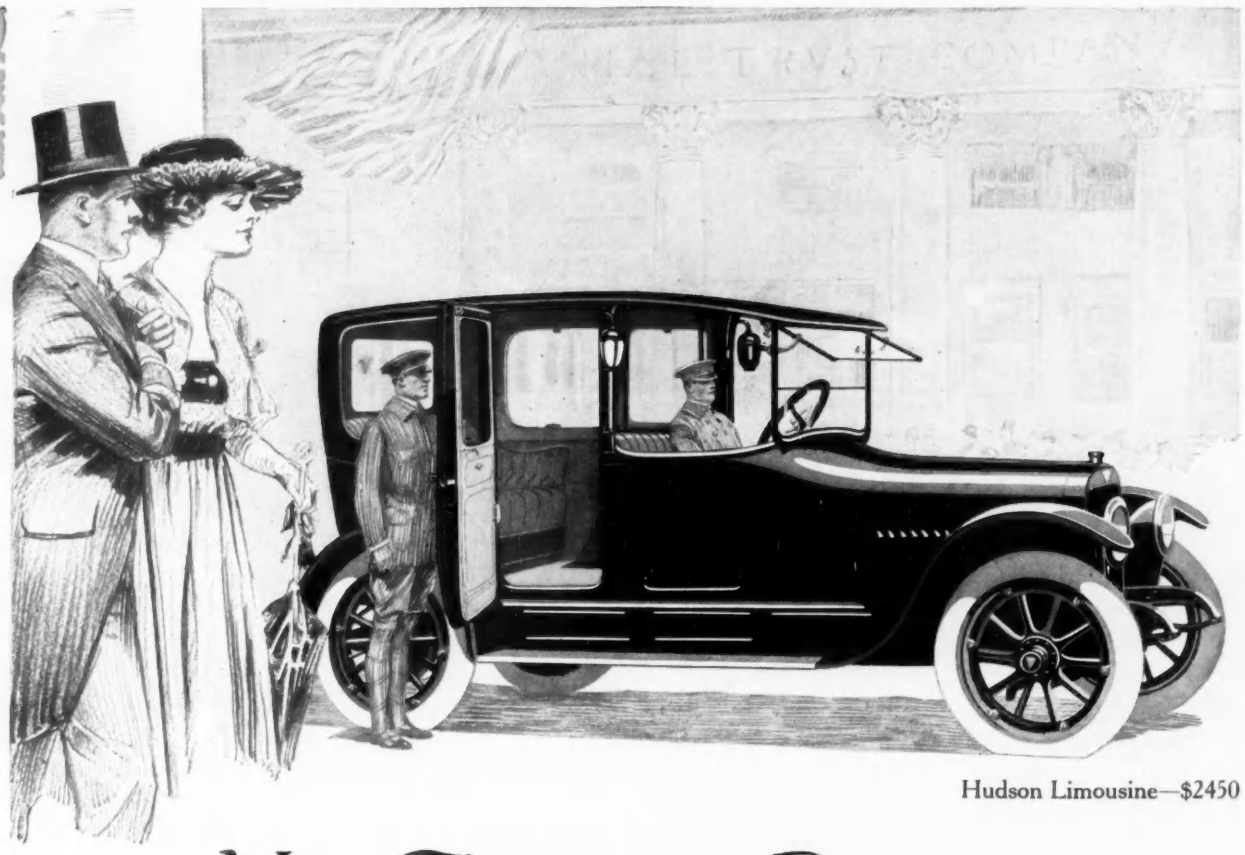
No. 12641
Sizes 4 to 12 years. A model with separate bolero and guimpe makes a practical school frock

SCHOOL frocks and suits are an all-important matter at this time of the year. No. 12641, which is sketched second from the lower left on this page, is especially practical for school wear, as it is made with a separate guimpe which assures crispness and freshness. The little bolero may be unbuttoned from the skirt for laundering or pressing.

An excellent top-coat for a little boy to wear to school is No. 12847, shown second from the left in the middle row of illustrations. This straight up and down, well-buttoned, well-belted model will keep out the cold on the most wintry of days. It might well be made of men's serge.

No. 13067
Sizes 6 to 12 years. A smart frock, double belted and with becoming plaited fulness at the sides

No. 13069
Sizes 6 to 14 years. A child's practical play smock may be of tub flannel or linen



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Now we are ready to claim the same supremacy in fine body-building. And we submit as evidence four luxurious closed models.

We are not content to excel in elegance alone. In two of these models we have solved the problem of a summer-and-winter car. One combines in perfection a Touring Car and Sedan, and one a Roadster and Coupe.

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We are not urging buyers on closed cars for they will over-sell themselves. Our output is well sold already. But we invite you to see them as new evidence of Hudson leadership. Our dealers have the models on show.

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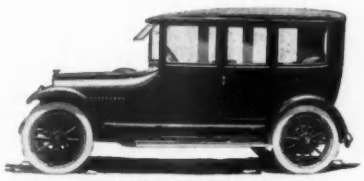
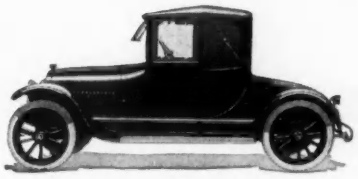


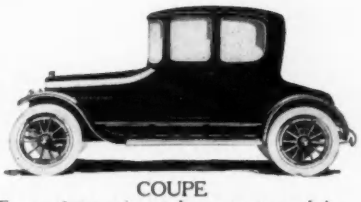
TOURING SEDAN

With windows up, a luxurious Sedan. Women can easily drive it. With windows down, a completely open Touring Car. Price, $1875, f. o. b. Detroit.



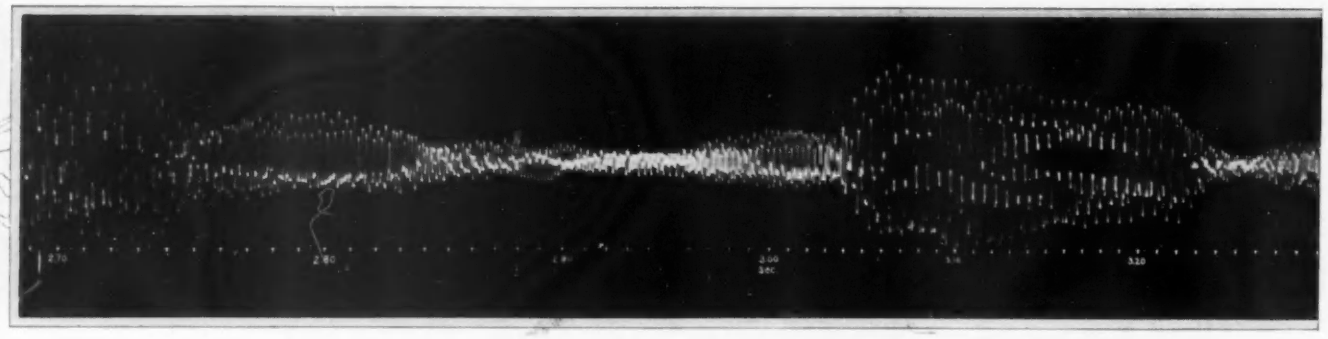
CABRIOLET

Changes quickly from an open Roadster to a closed Coupe. Price, $1650, f. o. b. Detroit.



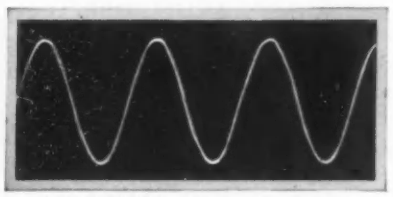
COUPE

For comfort on stormy days yet open and delightful in summer. Seats four. Price $2000, f. o. b. Detroit.

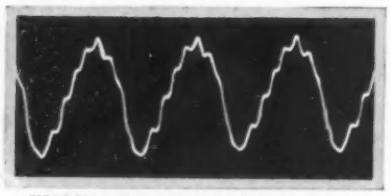


Here is reproduced an actual photograph of the tone-waves created by an orchestral rendering of Tschaikowski's "Marche Slave." The duration of the waves shown was 1/10 of a second. The instruments playing were the violins, violas, violoncellos, double-basses, flutes, clarinets, oboes, French horns, trumpets and trombones. This illustrates the way in which musical-tones reach our ears—by means of "tone-waves" traversing the atmosphere. Every musical instrument, every combination of instruments and all voices produce their own peculiar waves. The phonograph is simply a scientific device for reproduc-

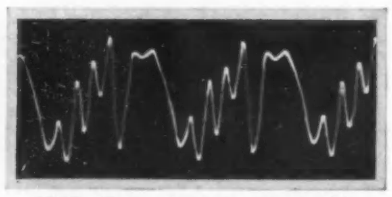
A Wonderful New Phonograph



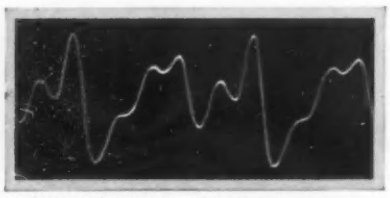
TUNING FORK—The tone of a scientifically mounted tuning fork is absolutely devoid of partial-tones. Hence the tone-wave it creates is entirely free from the irregularities found in other tone-waves which are caused by their partial-waves.



VIOLIN—The tone of the violin has many partial-tones. None of these are aggressively dominant however, hence the fluent, smooth quality of the instrument. This is shown in the photograph of its tone-wave. There are many irregularities in the wave but they are all too small to influence its general symmetry.



OBOE—Here we have a tone-wave which shows unmistakably a tone of very distinct individuality. The pronounced irregularities of the Oboe's tone-wave is caused by dominance of certain of its partial-tones.



HUMAN VOICE—This tone-wave was created by pronouncing the vowel sound "Ah." The voice is particularly rich in partial-tones, some voices, indeed, containing as many as 40 that are appreciable.

Last winter in New York a new and improved phonograph was announced by the Aeolian Company, the leading organization in the world's music industry.

The standing of this great concern was such; its achievements in developing other musical instruments, of such epochal nature, that this announcement attracted wide-spread attention. The public, musicians and those interested in the music-industry hastened to hear the new instrument.

Nor were any disappointed. All who heard it realized that a new era had dawned for the phonograph. Many have desired to know the *secret* of its extraordinary tone.

There is no secret, however, connected with the Aeolian Company's marvelous success in developing the tone of its new phonograph—the Aeolian-Vocalion.

For years this Company has been studying and applying the principles of tone-production. In its employ are the most able musical and mechanical experts in the music-industry. It maintains complete laboratories for research, both here and abroad. And during the past dozen years it has spent greater sums in experiment and investigation than probably *all other music-manufacturers combined.*

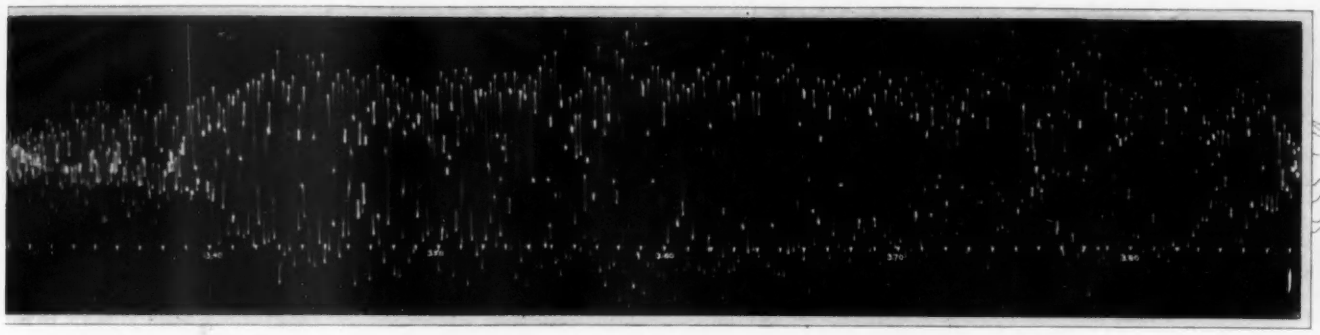
There are many features in the Aeolian-Vocalion that contribute to its pronounced musical superiority and its extraordinary tone. Some of these, like the marvelous Graduola device for *controlling* tone, are entirely novel to the phonograph. Others, like its new and scientific Sound Box and Symphonetic Horn, are in the nature of higher developments of existing features.

How these features have been developed—the origination of some of them in single brilliant inventions, and the slow processes attending the attainment of others, constitutes one of the most interesting stories in musical history.

One phase alone will serve as illustration. On these pages are reproduced actual photographs of *tone-waves.* These are but a few from among hundreds taken in the course of developing the Aeolian-Vocalion.

They were all produced by a patented process, the most perfect known to science, and were made especially and exclusively for the Aeolian Company.

While as has been shown, many factors have contributed to the perfection of the Aeolian-Vocalion, the availability of such means for scientifically analyzing and studying tone, for the first time in musical history, has been of invaluable assistance.



ing these waves and the nearer it approaches scientific exactitude in doing so, the more "natural" it sounds. The Aeolian Company has at its command the most perfect means known to science for photographing and analyzing "tone-waves." And it is interesting to know that the tonal perfection of its new phonograph—the Aeolian-Vocalion—is partly due to hundreds of photographs of such tone-waves. These afforded the means for visual comparisons and analysis, so that the superiority of the Vocalion's tone is a tangible, demonstrable fact.

The Aeolian-Vocalion

Tones from the Phonograph you never heard before

Have *you* heard the Aeolian-Vocalion—that tonal phonograph whose voice is *art?*

If you have never done so a revelation of the music possibilities in this perfected phonograph awaits you.

Tones so delicately beautiful that they could never be voiced by a phonograph before enchant the ear.

Sweet, full richness of round deep tone sound with the very vibrancy of life. The long familiar meagreness of lower tones has gone. The unmusical metallic phonograph qualities have disappeared, thanks to its marvelous new Sound Box.

Because of its wonderful Symphonetic Horn, the true, the delicate, the *living* character of each single instrument is preserved and set apart, distinguishing it subtly from the rest.

And while it is doing this, it is permitting you, if you choose, to vary on a single record every changing shade of your passing mood.

Just press the Graduola, that exclusive tone-controlling feature of the Aeolian-Vocalion. You will hear the music melt to your touch, then grow to strength again, graduated delicately by every changing pressure of the hand—and without the slightest muffling or dulling of its qualities!

You are varying infinitely the color and shading yourself—just as you remember the artists themselves to have varied their performances each time they have sung or played for you.

Thus, this great instrument produces tones incomparably more melodious than you have ever heard from phonographs before, and also gives you command of them—lets you express your music-feeling if you wish. But only if you wish, because like other phonographs the Aeolian-Vocalion will *play itself*, without your help, if you prefer it to.

Notwithstanding the marked musical superiority of the Aeolian-Vocalion and the fact that architecturally it sets an entirely new standard, it costs no more than other phonographs of equal capacity.

The Aeolian-Vocalion is made exclusively by the Aeolian Company.

Owing to its relatively limited output, it is on exhibition and sale, at present, only in certain cities.

To all who write, information as to where it may be seen will be sent. Also there will be mailed a catalog giving styles and prices and containing the most interesting popular treatise on "tone" and "tone-production," probably ever published.

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19

WHAT THEY READ

AN Irishman, no doubt, it was who first said that English literature would look pretty thin with the Celtic element left out, and there is some truth in the saying, though it must be remembered that a good many English men of letters claimed by the Irish, if of Irish birth, are of English blood and breeding, while others are Englishmen who have merely lived in Ireland. The Englishman has never understood his Irish neighbor, just as the American of the earlier English immigration, of old colonial stock, has lived side by side with the Irish in America for more than two generations without suspecting what is inside the true Irishman.

An American politician of German blood declared that when he first set foot in Dublin he stopped in the street and shook with laughter at the thought of a city made up entirely of Irishmen. Thackeray, in like fashion, although he had known the Irish at home and in England, always seemed to think of them a bit humorously. There really seems to be something irreconcilable between the two races. The Englishman often has the inherited dour and powerful imagination of his Anglo-Saxon ancestors, rather seldom the pure mysticism of the Irish. Some Englishmen of letters claimed for Ireland are peculiarly English in temperament, as Burke, of Norman-Irish stock, bearing for surname a corruption of De Burgh, sometimes further corrupted to Brush; Swift, Irish by birth, but pure English by blood, the greatest master of plain strong prose that English letters have ever seen; and Sheridan, Irish by birth, blood, and temperament, but a lifelong resident of England and representative of an English constituency in Parliament. Edmund Spenser, who lived long enough in Ireland to see his castle with his infant child burned by his Irish enemies, no Irishman has claimed. Nor has any claimed Trollope, who lived in Ireland and wrote of Irish life, for the author of "The Land Leaguers" is hardly persona grata to Ireland, even though he was the creator of Phineas Finn. Goldsmith, although temperamentally more Irish than the Irish, was of English blood and long English residence. Lafcadio Hearn, too, was part Irish as well as part Greek, and he claimed both strains.

Whatever Irishmen have done for English literature in the past, they have contributed no small share to the highest recent poetry, and their contribution is characteristically Celtic. Who since Milton has touched the sublime so nobly as George Russell, George Moore's revered "A. E."? Nobody else to-day, Irish or other, writes so thrillingly of the stars, of the dim night landscapes, of human beings sensitive to the mystic, the remote, the celestial. A touch of this kind one feels in the volume of verse by Shaemas O'Sheel which is reviewed in this number of Vogue. Mr. O'Sheel's temperament, like his name, is characteristically Irish. He is instinctively a symbolist. Mr. Hooker, whose Christian name of Brian suggests an Irish origin, does not have the Irish temperament so strongly developed as Mr. O'Sheel, though there is a marked Celtic tincture in his volume of poems reviewed in this issue, as well as in his new opera. The intellectual element is more strongly marked in his verse than in Mr. O'Sheel's, the matter is less the pure stuff of imagination and feeling, and the lyric quality is less simple and spontaneous.

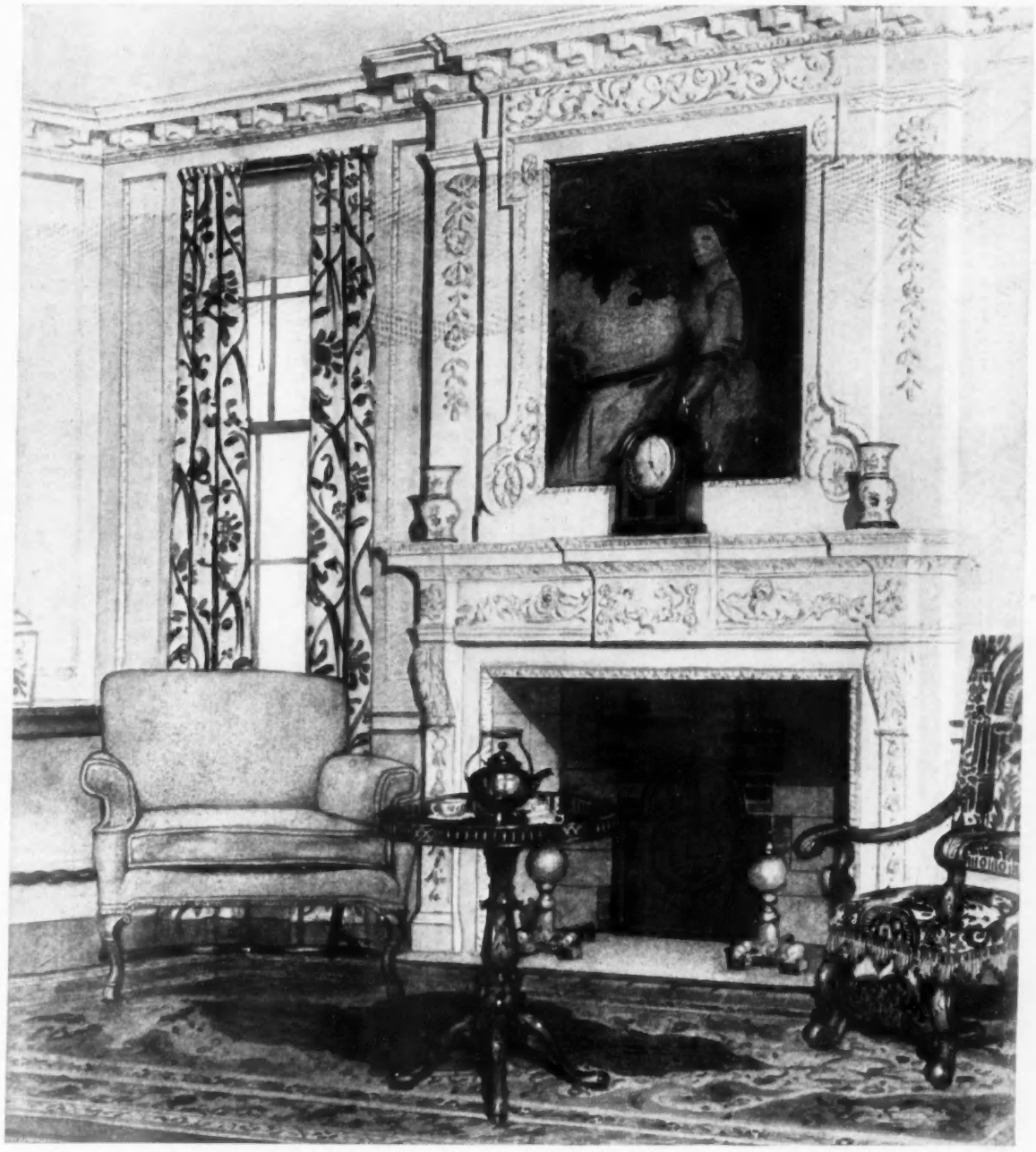
THE LIGHT FEET OF GOATS, POEMS, by SHAEMAS O'SHEEL, is far happier in its contents than in its title. Goats have no such ridiculous connotation for the Irishman at home as for the Irish-American. With us they are not poetic beasts. No matter for that, Mr. O'Sheel's slender volume contains a deal more true poetry than many a ponderous tome of printed verse. Here we find nearly all the things that belong to genuine poetry, the lyric lift, the naive simplicity, the passion flaring out in a phrase or lighting a whole line, and the pathos of the commonplace; but little or nothing, unhappily, of the humor which a few of the greatest poets have been able to put into their verse. Some of the poet's best things are his shortest, as the five lines of "Nightfall in a Valley," and the ten of "My Lady Passes." Of the somewhat longer poems, "High Tide, Warm Noon" is perhaps the best, a singularly lovely interpretation of midday by the sea, treated at once realistically and symbolically. "Brotherhood of Aspiration," "Kine of the Hills," a rare bit, indeed, "The Lover Envies an Old Man," "The Dilettante Wakens,"—brilliantly done in the imagist fashion—and "The Women of the Shawls" are some of the best pieces, but there are others nearly or quite as good. Hardly one of the whole sheaf is better than "Exultation," which runs thus:

When the full-blossomed and free-limbed spring
Roaring her rousing and lusty song
Comes along
With a swirl and swing
Stirring the blood with the wind of her wing,
It is well to be out where the road is long,
It is well to be where the waters sing,
And the green things start
From the old earth's heart
And the birds are twitt'ring by twos apart;
For that is the time when life is strong,
Stronger than death or anything,
That is when life is a lusty song
On the lips of exultant Spring!

(Published by Shaemas O'Sheel through the Franklin Press, New York; $1 net.)

POEMS, by BRIAN HOOKER, contains many lyrics and sonnets, two long pieces, one entitled "The White Cat: A Fairy-Poem," the other "Morven and The Grail," which has somewhat the aspect of an operetta, a number of songs,

(*Continued on page 102*)



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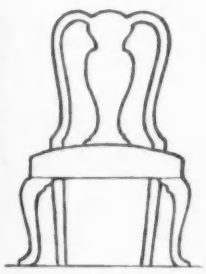

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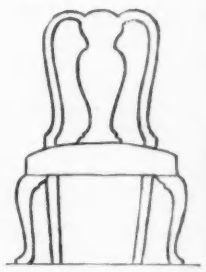

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WHAT THEY READ

(*Continued from page 100*)

several of them from an earlier opera of the author, some interesting experiments in a new verse form, which might not inaptly be called a "semi-sonnet," and a closing poem of some length celebrating the poets of all times as "makers of images."

Mr. Hooker's longer poems are probably not inspired by his reading of Tennyson's "Idyls of the King," but both "The White Cat" and "Morven and The Grail" superficially suggest such influence. The shorter poems are strongly charged with the author's philosophy of life, and the love poems with a clean and high passion as wholesome as it is beautiful. "Echoes," "Plus Ultra," "Womanhood," and "Everyman's Epitaph" show the poet at his best. "Andante," perhaps the best of the sonnets, is full of quiet charm. Another excellent poem is "Haec Olim," as also is another, "A Portrait." In one of the sonnets Mr. Hooker speaks of a red mouth in a pale face as "like a wound," a simile, striking, indeed, but far from new.

Of the songs, "A Woman's Song," "Together," and "Offerings," are some of the best. The poet rarely reaches lyric perfection in these songs. "Turns," as Mr. Hooker calls his new form of verse in seven-line separate stanzas, are really interesting experimentally, and his brief preface to this division seems to invite others to experiment with the same form. The very best of these is "Sequel," and perhaps next to it comes "Umbra." The full text of "Sequel" is as follows:

Love came back to look once more
On the home he long had known:
Found a vine across the door,
Found the fountain foul and dry,
Found the garden overgrown;
Heard at last a tired sigh. . . .
Love came back to look once more.

(New Haven: Yale University Press; $1 net.)

THE NEW WORLD, by WITTER BYNNER, gives us in somewhat amplified form the author's Phi Beta Kappa poem, read at Harvard in June, 1911. The poem, as the poet now presents it to the world, with a courtly dedication "to Celia" on the first page, occupies about sixty octavo pages, and numbers nine short cantos. "The New World" is not a narrative poem, but it has a heroine, the Celia of the dedication. It is a love poem, and more. Perhaps it would be more accurate to say that it is a love poem in which love has the triple meaning of the poet's love for the heroine, for his country, and for the human race. In form the poem is rimed, and cast in a boldly varied meter of lines long and short. In diction it is homely without affectation, and richly elegant without pedantry. In spirit "The New World" is high and fine, full of an enthusiastic idealism, proudly patriotic, yet aware of much in us that shames patriots. At times the incidents are movingly pathetic, as that in Canto IV. Walt Whitman is fittingly celebrated by a kindred spirit in Canto IV. Perhaps the highest quality of Mr. Bynner's verse is its expression of the great spaces, whether of ocean, land or sky, as, for example, in this opening of Canto III:

That midnight when the moon was tall
I walked alone by the white lake—yet with a vanished race
And with a race to come. To walk with dead men is to pray,
To walk with men unborn—to find the way.

(New York: Mitchell Kennerly; 60 cents net.)

FICTION OF TO-DAY

THE COMPETITIVE NEPHEW, by MONTAGUE GLASS, contains a collection of those New York Hebrew sketches for which the author is famous. These little humorous and dramatic pictures of East Side business life have appeared during the last five years in popular periodicals and most of them are in some measure concerned with the meteoric career of a youth whose uncle finds him a place originally with a business acquaintance. Mr. Glass, himself a Hebrew, is credited with knowing the mind and manners of Hebrew business men of many types below the highest, better than any other man in America. Suspicion, clever roguery, keen business sense, much humor, and withal a certain bonhomie are the leading characteristics of Mr. Glass's people, and he makes these qualities yield him a great variety of character and an even greater variety of incident. The life pictured is questionable morally, if you please, crude socially, and much else that is the reverse of attractive, yet the author manages to invest it with interest, and to save it from brutality. It is undeniable, however, that taken in the lump these extremely clever sketches grow tedious. "The Competitive Nephew" is a book not to be read at long sittings, but to be picked up from time to time for a few minutes' enjoyment. (Garden City and New York: Doubleday, Page & Company; $1.20 net.)

THE HOUSE OF THE MISTY STAR, A ROMANCE OF YOUTH AND HOPE AND LOVE IN OLD JAPAN, by FRANCES LITTLE (FANNIE CALDWELL MACAULAY) tells the remarkable story of an inspired old maid, a spoiled half-caste girl of very dreadful bringing up, a youth whom a severe illness has left with impaired memory, a terrific Japanese detective, and a few other persons accessory to the tale, among them the autobiographic narrator. The inspired old maid is entertaining, the slangy half-caste from the United States is probably the strangest and most abhorrent creature ever seen in a genuine Japanese home, and the youth of impaired memory is a walking gentleman. As to the narrator, she effaces herself as much as possible and furnishes a pleasing variety of Japanese local color. This, indeed, is the thing that gives the book distinction, for the story is really a variant of the lost heir type. The humor of the thing, however, is much of the time delicious. (New York: The Century Co.; $1.25 net.)

A SET OF SIX, by JOSEPH CONRAD, contains the author's recent work in short fiction plus a republished story, of novelette length, known to Mr. Conrad's admirers as "The Point of Honor," but here entitled "The Duel." An "author's note" in lieu of preface, concerns itself chiefly with the republication of this story, in most respects the best in the book. Of the other five tales, one is concerned with the Spanish American struggle for freedom a century ago, two

(*Continued on page 104*)

Authentic Bon Ton CORSETS *Fashionable*

THE BON TON are REAL corsets that perfect your figure. Fashion has decreed the erect figure of graceful, natural proportions. Correct corsets of high grade materials were never more necessary.

The latest BON TON conceptions have more boning, slightly higher bust, a trifle shorter skirt, and give the very new

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which is a distinctive fashion achievement seen only in these smart models.

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Note the perfect fit and stylish lines of this model at $10.

Over fifty others, back or front lace, to choose from.

THE NEW GOWNS require new corsets. Now is the ideal time to select a smart new BON TON. Arrange with your corsetiere for a special fitting.

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THE H. BLACK COMPANY
Designers and Makers
PARIS-CLEVELAND

Pompadour coats

A realization of charming styles in an exclusive cloth

Collars, belts, pockets and silhouette are the four things that will get the attention of the woman who really knows this season's styles in coats.

You cannot imagine a happier expression of what is correct than the new Wooltex Pompadour coats, of which one style out of the collection of six is shown here.

They give you the unusual merits of Wooltex tailored garments and an absolutely exclusive cloth in addition.

They embody the essentials of worthy materials and careful workmanship, equal to the offerings of the custom tailors, and give you the newness, the charm of correct styles and those last touches of refined detail that make the wearing of any Wooltex coat or suit a continued pleasure.

Wooltex coats are priced at $16.50 to $55.00; suits at $25.00 to $75.00; skirts at $5.00 to $15.00. They are now ready in your city at

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Collar detail

Model No. 2004

Wooltex

Wooltex Pompadour coat No. 2004 in the exclusive Pompadour cloth

Novel belt and peplum effect cut in one. Stylish flare, graceful incurve at the waist. High to never collar of plush, understrapped with cloth, fastening in front, to be worn in a choice of positions.

WHAT THEY READ

(*Continued from page 102*)

with anarchists in London and in South America, one with the strange character and adventure of an Italian nobleman at Naples, and one, in the author's most distinctly characteristic style, with an unlucky ship. This last greatly resembles another sea tale recently published. The South American tale is told in a curiously indirect fashion sometimes affected by Mr. Conrad. Its realism is quite amazing. The least attractive tale of the six is that entitled "An Anarchist."

As to "The Duel," it was well worth republishing, and but for the fact that it involves a single incident carried out with episodes through many years one might suspect that the author had originally been tempted to make it a complete novel. What he has accomplished is a most remarkable literary feat. He interests the reader for more than one hundred and twenty-five pages in a succession of duels between two French officers who begin their encounters as lieutenants, and end as major generals. The realism of the thing is most convincing, and the sustained interest is remarkable, while there are moments, especially in the final encounter, when the emotional stress of the reader is almost painful. These tales are not for those who demand rapid movement in fiction, and who do not appreciate the deliberate pains that Mr. Conrad takes to promote his remarkable effects. They are tales that no other living man could have written, and while no one of them quite equals the author's famous "Amy Foster," they will be warmly welcomed by that considerable body of intelligent readers who think Mr. Conrad the ablest living writer of English fiction, Mr. Kipling perhaps excepted. (New York: Doubleday, Page & Company; $1.35 net.)

A LOVER'S TALE, by MAURICE HEWLETT, shows the author of "The Forest Lovers," and of many another novel, some of them far less charming, in a new and unexpected rôle. He has taken an old Icelandic saga and given us a version of it partly in prose of great simplicity, partly in verse, most of which is rimed. One might easily think the story, in its earlier development, one of early Saxon times in England. The tale has to do with an extraordinary girl who from the age of thirteen or fourteen has been the object of men's admiration. Cormac, the magnificent young poet, sees her when she is sixteen, a bold-eyed young giantess, and falls wildly in love. He wooes her with songs which he sings in the very presence of other admirers, and wars with them when they seek to expel him from the house, but does not win her to wife. As Mr. Hewlett suggests in his postscript, Cormac is of those men who would rather admire than possess their sweethearts. The story will hardly be accepted as a novel, but it is a remarkable translation of an extremely significant saga. (New York: Charles Scribner's Sons, $1.25 net.)

THE HAND OF PERIL, A NOVEL OF ADVENTURE, by ARTHUR STRINGER, may be safely recommended to that considerable company of those who dote upon a detective story. Now the striking peculiarity of Mr. Stringer's detectives is that they are neither omniscient nor omnipotent, though they are nearer the former than the latter. The detective hero, for example, seems to meet no trouble whatever in finding his way into locked rooms by day or night. That gift implies something remotely like omniscience. But, bless you, when he gets in and is fingering the very evidence he seeks, like as not a rascal with an automatic pistol catches him in the act, holds him up, and threatens him with death by cruel means. For the sake of the prospective reader, it may be said that the hero is not killed more than once, though his hair-breadth escapes are legion. To tell the truth, most readers will think that Mr. Stringer should have carried out his scheme without subjecting the hero to so many humiliating defeats. Of course, he may reply, "Well, try yourself, and see if you can do it better," which obviously closes the controversy. As a matter of fact, he has made a story of first-rate interest, one of the kind you don't pick up at nine of a summer evening if you don't care to find yourself in your chair unexpectedly caught by the summer dawn. Mr. Stringer writes remarkably well, uses none of the hackneyed phrases of the detective stories, and gives his people an interest and reality aside from their relation to crime. (New York: The Macmillan Company; $1.35 net.)

PHILOSOPHY, RELIGION, AND HYGIENE

GERMAN PHILOSOPHY AND POLITICS, by JOHN DEWEY, Professor of Philosophy in Columbia University, shows that a philosopher can be not only logical but humorous. Professor Dewey's little book is made up of three lectures delivered under the auspices, if that's the proper term, of the John Calvin McNair Foundation at the University of North Carolina, situated at Chapel Hill, North Carolina. There is something a bit portentous in the founder's three highly significant names, and perhaps even in the place-name, Chapel Hill, but Dr. Dewey, has not preached Calvinistic divinity in his lectures, has not shown himself dour, severe, or evangelical. He has hit, however, upon a highly original idea, and this is that the inspiration of current German militarism is to be found not in Nietzsche or Bernhardi, but in the idealistic Kant, he of the famous "categorical imperative." There is not space here to indicate Dr. Dewey's line of argument, and if there were, to do so would be to rob the reader of the agreeable and not difficult task of following it in extenso through the author's fascinating pages. It is an excellent and impressive argument, most of it embraced in the opening lecture entitled "German Philosophy: The Two Worlds," though the notion is further illustrated and enforced in the admirable lectures that follow. As a brilliant contribution to popular philosophical discussion, this volume is unique and most welcome. After reading it one is permitted to suspect that Dr. Dewey is not a neutral in the present European conflict. (New York: Henry Holt & Company; $1.25 net.)

CONFESSIONS OF A CLERGYMAN, ANONYMOUS, is a book that seems to have a truthful title. One gathers that the author is a clergyman of the Episcopal Church. His narrative tells in detail how he entered the ministry, and how he prospered after getting in. He tells of going to the Northfield Conference in youth, and concludes that the methods of appealing to impressionable visitors employed there are apt to hasten many into pledging themselves to enter the ministry when they are far from ready for so important a decision. At the theological seminary the candidate found unbelief of varying degree among the professors, and an almost unquestioning acceptance of the German Biblical critics. He suspects that such a training is of doubtful value to a youth on the way to the pulpit.

After we see the young man through the seminary, we follow him to his first charge, a wretched New England village which he remembers with disgust. Relief from this comes early, and the young parson goes to a crude western community, where he imitates the methods of a celebrated eastern clergyman. A

(*Continued on page 106*)

Plymouth Furs

THE most conspicuously individual and distinctive items in the dress of a woman of refined taste and fashion are her furs.

To achieve a distinct mark of exclusiveness, an unmistakable and delightful originality in furs and yet harmonize them with the season's prevailing vogues, requires artistry of the highest order.

That Plymouth designers and furriers possess such rare ability is evidenced by the frequency with which you will find the Plymouth label on the furs of discerning women—women who enjoy the enviable distinction of always being well-dressed.

The strategic location of our shops and our retail store in the great fur market of the Northwest enables us to offer you further inducements in the matters of variety, intrinsic quality, choiceness of pelts and price.

Plymouth Handbook of Furs No. C

Let us know the kind of furs you wish to consider or the price you wish to pay and we will send you detailed information and the new Plymouth Handbook of Furs No. C. It contains all the new styles in coats, neckpieces and muffs. In addition there is a great mass of general information about furs.

Plymouth Fur Co.

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The center of the fur trade of America

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BY our admirable Reproductions as well as by the suggestive and expert aid of our Interior Decorators we are able to bring into the home of today the romantic spirit of bygone times.

Hampton Shops Reproductions of old English Masterpieces—the high-backed Chairs, the ample Writing Table or the comfort-offering Settee, for instance—are so convincing in the appeal of their personality that they make of the modern Living Room, with its paneled walls and patterned ceiling, an echo of the richly storied past.

Write to us for our new Portfolio of delightful drawings of Hampton Rooms.

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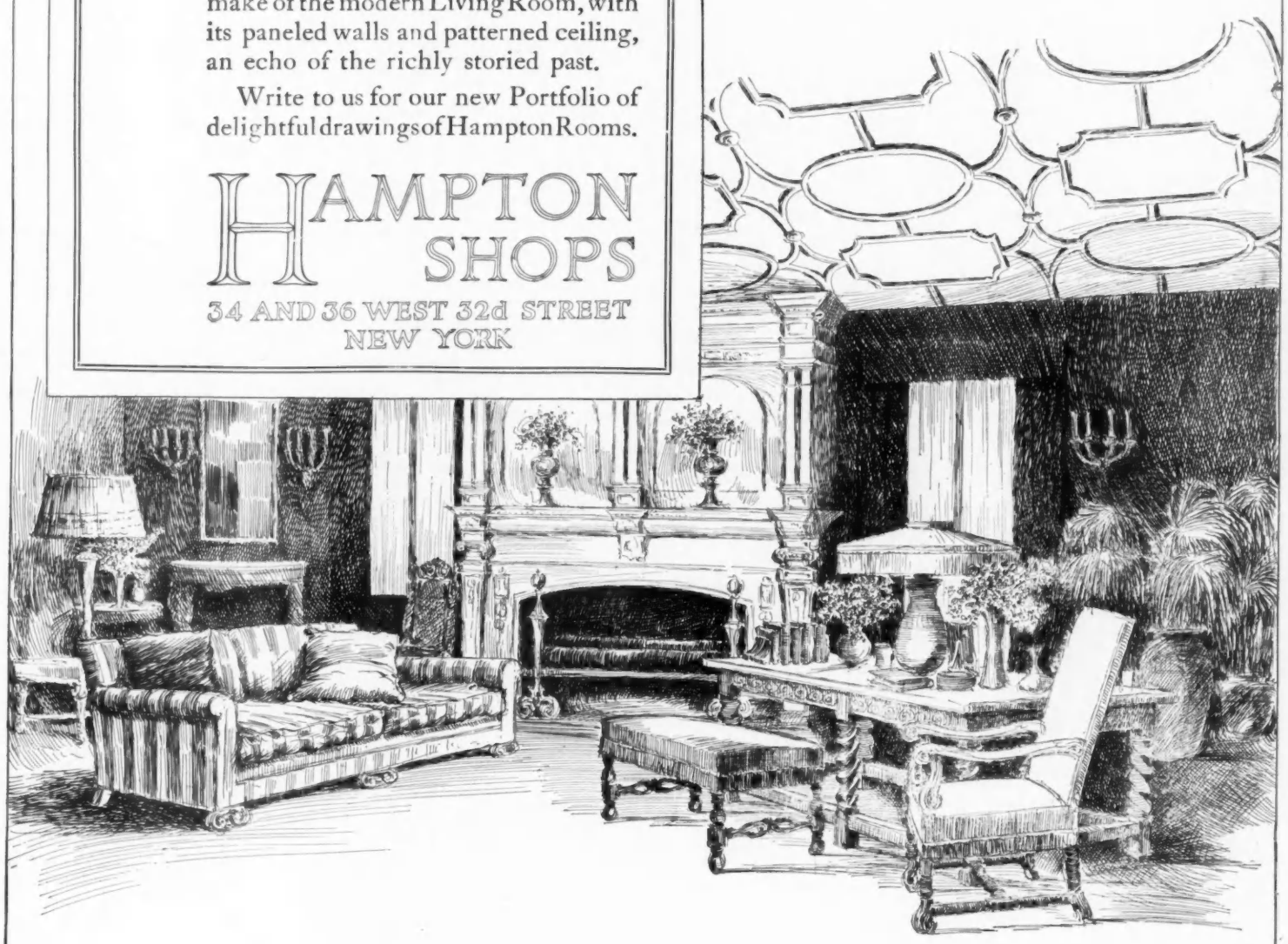
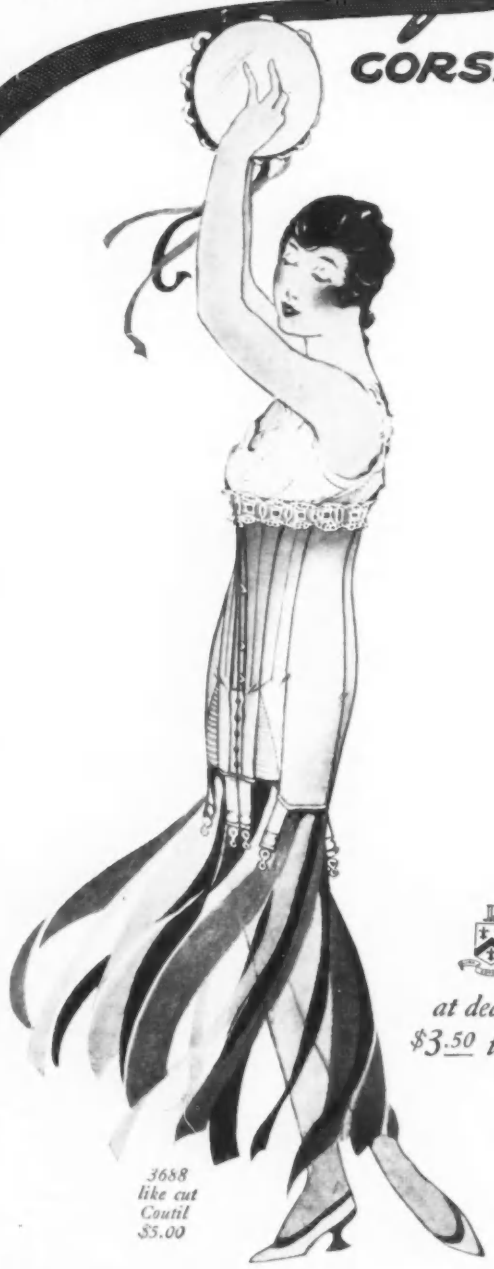


Madame Lyra

CORSETS



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$3.50 to $25

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like cut
Coutil
$5.00

No Matter
what your costume—

you can find its appropriate foundation among the extensive variety of Madame Lyra Corsets—always advanced and authentic—for all figures—for every occasion.

Ask at dealers to see "your" model.
Look for the name, "Madame Lyra Corsets," which stands for exclusive corsetry.

LYRA CORSET MAKERS
Department of American Lady Corset Co., Inc.
NEW YORK DETROIT CHICAGO SAN FRANCISCO PARIS

WHAT THEY READ

(*Continued from page 104*)

pleasant coast-town called him next, and here he preaches a thumping sermon against Christian Science; he gives the essence of it in his book. What he calls "The Church of St. Croesus" was his next charge, and he is alternately sad and merry over his congregation of the new-rich. A fire came to the rescue, destroyed the church edifice, and enabled the pastor and a chastened congregation to reconstitute a church not of St. Croesus.

The book contains much shrewd criticism of clerical ways, and a vast deal of fun at the expense of the church, the clergy, and the leading church members. It must be owned, however, that the author displays that easy familiarity with sacred things which breeds contempt, and proves himself a better man ethically than esthetically. (New York: McBride, Nast & Co.; $1.50 net.)

OUR KNOWLEDGE OF CHRIST, by Lucius Hopkins Miller, Assistant Professor of Biblical Instruction in Princeton University, will not shock the advanced Presbyterians of to-day, though fifty years ago it would have procured for its author a trial for heresy, and expulsion from the church. Professor Miller calls his significant and highly interesting little book "An Historical Approach." He accepts the results of the higher criticism touching the origin of the Gospels, and he apparently does not regard an acceptance of the virgin birth as a test of Christian orthodoxy. As to the resurrection, he seems to believe that it was not the physical body of Jesus that appeared to the disciples, but a spiritual simulacrum of that body. As to the miracles, he classes them according to probability, and notes that some were such as we hear of in modern times. The divinity of Jesus, the author seems to believe to have been like in kind to but higher in degree than that of some other great teachers. Having disposed of the origins and the miracles, the author gives a critical account of Jesus' life and ministry, making a clear and impressive narrative free from anything that may be called mere padding. He discusses the teachings of Jesus, the rise of creeds, the incarnation, the divinity of Jesus, and the Holy Spirit. Few recent writers have put so much of interest and value into one hundred and fifty pages as Dr. Miller has compressed into this volume. (New York: Henry Holt and Company; $1 net.)

PRESCRIPTIONS, TO BE TAKEN IMMEDIATELY, TO BE TAKEN FOR LIFE, is a volume that is mostly extracts from Dr. Richard C. Cabot's book, "What Men Live By;" it is a book made up of selections gathered by his patient, Edith Motter Lamb. The "grateful patient" is apt to present her physician with inconveniently large fur gloves, execrable oil paintings, cumbrous chairs, costly humidors, or bottled goods selected with not the most discriminating taste. How much better it is, when the physician is also a notable author, that the grateful patient call the world's attention to his wit or wisdom by issuing such a volume as this. Dr. Cabot's book is rich in both wit and wisdom, and it was well that his helpful and agreeable essays should be urged upon such as have not seen them by means of these happily chosen extracts. Those who read this little volume, with its unmistakable indication of the wise, kind, playful soul at whom it hints in so many striking passages, will doubtless wish to know Doctor Cabot's book in its entirety, and many are likely to find it not only delightful but helpful. (Boston: Houghton Mifflin Company; 50 cents net.)

A MANUAL OF PERSONAL HYGIENE, edited by Walter L. Pyle, A. M., M. D., of Wills Eye Hospital, Philadelphia, has shown remarkable staying power, and is likely to hold its place in the regard of the American people for many years to come. This manual, first issued fifteen years ago, now appears in its sixth revised edition, a volume of nearly five hundred and fifty pages, with scores of illustrations and special new chapters, one on infant hygiene and one by Dr. Harvey W. Wiley on food adulteration. There are ten contributors, each an authority upon the subject he treats, and the book covers the whole ground of human health, and teaches, as its subtitle indicates, "proper living upon a physiological basis." An ample appendix includes a glossary of terms, an index, and much information as to first aid to the injured and the science of nursing. Dr. Pyle and his fellow contributors avoid, as far as possible, the technical terms of medical science, and thus make the book of immediate practical service in any household of intelligent persons. A detailed discussion of the manual is not here given, since Vogue has already noted several of its earlier editions. Perhaps the best guarantees of its value are to be found in the character of its contributors, and the fact of its steady demand for fifteen years by the intelligent part of the public. (Philadelphia: W. B. Saunders Company; $1.50 net.)

ESSENTIALS OF ENGLISH

ESSENTIALS OF ENGLISH SPEECH AND LITERATURE, by Frank H. Vizetelly, Litt. D, LL. D., is a stout, well-filled volume containing much information presented in an interesting fashion. The book, however, hardly realizes its title, since its discussion of English literature far from covers all the "essential" authors. Perhaps, though, the author would answer that in his opinion no essential author is omitted, which reply would reduce the question to one of critical opinion. Dr. Vizetelly's linguistic discussion is live and interesting, but here again he trails off into extraneous matters. As a whole, the book leaves an impression of scholarly equipment and effort on the part of the author, but one can but feel that his richly valuable matter needs digestion, and that some unrelated things might have been left out. There are many things here hardly to be found without the examination of several score volumes, and even thus, not without such acquaintance with the subject as shall guide the student in his search. An appendix of related matter, a sufficient index, and a chronological list of authors add to the usefulness of the book. (New York: Funk & Wagnalls; $1.50 net.)

GALLERY OF PORTRAITS
(No. 6)

WE are specializing on Cross, Silver, and Black and other rare Foxes.

ONE OF OUR NEWEST COATS:
HUDSON SEAL, TRIMMED WITH SKUNK

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The Pneumatic Dress Form reproduces *every* curve and line of your figure—the dress that fits it, fits you perfectly. One form serves entire family.

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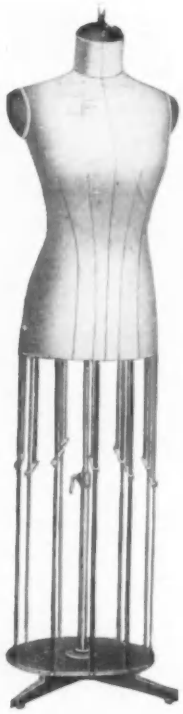
Should any defect in material or workmanship develop within this time, PNEU-FORM may be returned to us and we will correct the defect or replace it with a new form free of charge. Written guarantee with every form.



THIS MODEL $12.50

which price includes Skirt Marker, Skirt Form, Drafted-to-Measure Paper Lining Pattern—packed in small box and prepaid anywhere in the U. S.

Write for Book'et "My Pneumatic Self"

Pneumatic Dress Form Co.
561 Fifth Avenue New York

ON HER DRESSING-TABLE

TO sit before her dressing-table at the end of a long full day in preparation for a long gay evening, and be able to disregard those artificial means to youth, the rouge pot and the lip stick, is the privilege of only a few women, especially during the strenuous winter season. Naturally bright eyes, rosy cheeks, and red lips are relinquished to youth with sighs regretful but resigned, and the matron turns to the dressing-table, her high altar, where she performs those mysterious ceremonies which double her natural beauty. Now, why should not one consider the dressing-table as the final holy of holies, where just the finishing touches are put on, while the country club and the gymnasium are thought of as the outer sanctuary? The secret is out—exercise!

"How to live on twenty-four hours a day" and not show it, is a problem which can not be solved by the hasty swallowing of a tonic or the unlimited use of cosmetics. Each has its place, but back of both must lie good circulation and active organs. And neither one nor t' other can be stimulated when lounging at lunch at the Ritz or in a chair at the opera. Not that one scoffs at lunch or opera; this is just a plea to sandwich them with a brisk walk, a canter in the park, a swim in a pool, a game of squash or indoor tennis, or a round of handball, to keep the human machine in working order. True, the country club calls one at the week-end, but it is the daily half hour of exercise that keeps one up to par.

EXERCISE KNOCKS AT THE DOOR

Just off Fifth Avenue, in that seething center of smart shops, hotels, restaurants, clubs, and handsome residences which form the social hub of New York, are two gymnasiums under different managements, both constantly recommended by physicians and each with much to offer to the tired hostess and the "tired business man." To reach them it is not necessary to go far out of one's way, nor make a serious inroad into an engagement-filled day.

In one, a recently opened studio which is the outgrowth of an old-established institute, stress is laid upon the use of electricity as a stimulator and flesh reducer, but almost always in conjunction with natural physical exercise. Two rooms are given over to electrical appliances such as a muscle builder, a vibrating chair, a saddle for the morning trot indoors, and a remarkable reducing machine to break down the superfluous fat tissue which is then gradually absorbed by the improved circulation and disappears surely, steadily, and pleasantly.

The frail nervous woman comes, too; but not for violent exercise, since her nerves must first be quieted, and then her constitution built up. There are no classes; each appointment is a private one, each case receives individual treatment.

This studio possesses several cabinets wherein are taken the nearest approach to sun baths without sun. The cabinet is lined with mirrors and rows of electric lights, and the combination produces upon the body of the patient the same healthful effect as the sun's rays. Before entering the cabinet, the pores are opened by a game of tennis or squash or some sort of exercise, so that there shall be no shock by going from midwinter to midsummer temperature.

THE REFRESHING SWIM

The other gymnasium, now in its sixteenth year, has a swimming pool, in fact two pools, in connection with it, where after the prescribed exercises a swim is the most welcome thing in the world. If desired, after the swim a soothing massage is administered. In the pools, where the water is filtered and heated to eighty-five degrees, the timid pupil is taught to swim with confidence, and the experienced swimmer keeps in practise or perhaps is taught a new stroke.

In the gymnasium a great airy room with game courts and all the athletic appliances to give health and keep it, two bicycle machines have been installed and equipped with speedometers, which give rise to such spirit of rivalry among friends as existed in the days of the "bloomer girl." For one troubled with insomnia or nervousness the relaxation to the nerves and the healthful tiring of the muscles from such exercises is invaluable.

One must not overlook the social use to which these gymnasiums may be put. Instead of regarding the minutes or hours spent there as a bit of discipline which must be gone through, patrons often form a club to meet at certain times, and the task of staying young or becoming younger assumes the aspect of a game, and all the more benefit is derived because of this mental attitude.

A DRESSING-TABLE BOOK

As a foil to the intensely modern trifles on the dressing-table there is a little volume, quaint and rare, bound in soft green suède and suggesting in the tall slim lettering of its title the naïveté of colonial times from which its message dates. This little work is the replica—prim old-fashioned handwriting and all—of a century-old heirloom in a cultured southern family.

During a sojourn in a historical little town in Maryland, the publisher was told

(*Continued on page 110*)

BUY BELDING'S AMERICA'S BEST SILK FABRICS

Satisfactory Wear Guaranteed

Inferior, adulterated silks made to sell, but not to last, have had their day. Women no longer take chances. They go to the store that protects its customers by selling Belding's "Guaranteed" Pure Silk Fabrics.

Appearance, wear, style, and lasting satisfaction are absolutely guaranteed, and this guarantee is backed by the financial resources of the largest *pure silk* manufacturers in America—Belding Bros. & Co., established over 52 years.

This name ◇BELDING'S◇ woven in the selvedge identifies fine silk and is your assurance of satisfaction.

Retail prices $1.00, $1.25 and $1.50 per yard (36 inches wide)

Belding's Guaranteed Lining Silks

If you want to be sure of the lining in your ready-to-wear garment see that the Belding Guarantee Bell Tag or Label is attached to garment. It *guarantees* the lining—assures style and service.

Belding's Lining Silks are also best for your made-to-order and made-at-home garments.

Belding's Tearless Petticoat Silks

"It won't tear"

Petticoats receive hard usage. Yours is guaranteed not to rip, split or tear if made of Belding's Petticoat Silk. You can purchase this silk by the yard or made up in petticoats. All latest shades.

Belding's Guaranteed Dress Silks

The peculiar richness and strength of Belding's Messalines, Taffetas, Poplins and Satin de Chines commend them to the discriminating modiste in modeling up-to-date gowns and waists.

FREE — Booklet "Story of a Silk Mill" if you address our Chicago Branch, 213 W. Monroe St.

"It won't tear"

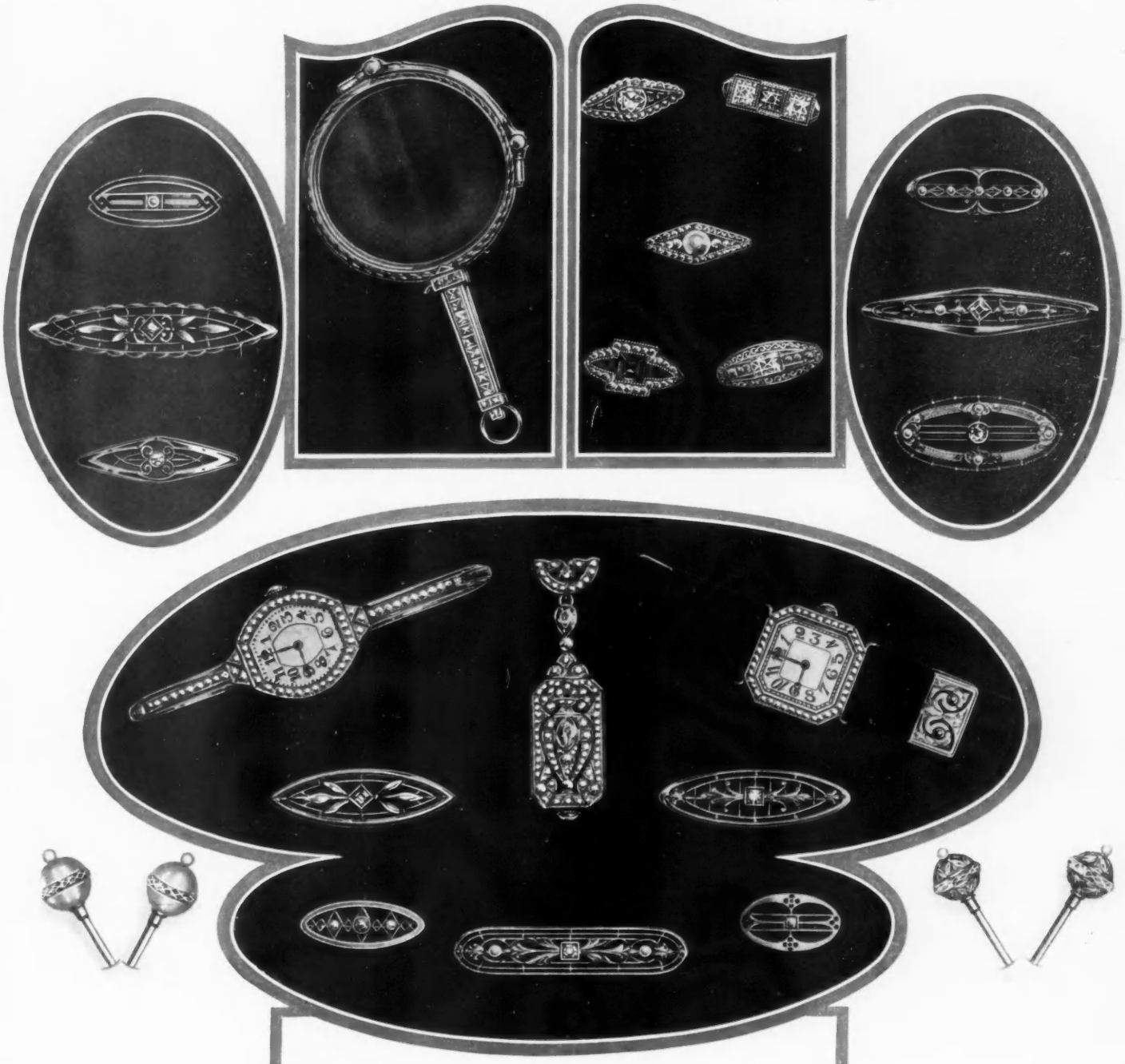
Belding Bros. & Co.

New York Chicago St. Louis
Philadelphia Boston Cincinnati
San Francisco St. Paul Baltimore

Also Manufacturers of Belding's Sewing Silks and Belding's Embroidery Silks.

NEWEST JEWELRY STYLES *for* FALL

as shown at the leading jewelry shops



DIMINUTIVE sizes, natural finishes and a rather simple *en masse* grouping of stones mark the prevailing tendency in jewelry styles for Fall functions.

Platinum so richly displays the full beauty of diamonds, that this exquisite metal will be used wherever diamonds are called for, either alone or in combination with other stones or enamel.

And it is quite the thing for stones to be shaped out of the ordinary, such as the square cut diamonds in the lorgnette, and the rondelles through the center of the hat pins. The drift toward unusual shapes is further carried out in the rings, designs running across the finger predominating.

The flexible bracelet watch seems always to be popular; pendant watches are also continually growing in favor. The season's mode in pendant watches is aptly illustrated by the watch in the center of the lower group, the back of which is shown. The only ornament, aside from the watch itself, is placed on the ribbon immediately above the watch.

Once more brooches are being worn for all occasions and with all costumes.

The many novel rondelle designs in hat pins now enable one to wear with each hat, pins which harmonize with the millinery, thus enhancing the artistic effect. Some of the newest are illustrated.

This advertisement published by the Bureau of Jewelry Fashions

ON HER DRESSING-TABLE

(*Continued from page 108*)

of this quaint book to be found in a nearby home. Though it was yellow and stained with age its pages were perfectly legible, and the paintings were as bright as when done more than a century ago. This book he duplicated most successfully, even to reproducing its old-time charm.

ANCIENT, BUT STILL GOOD, ADVICE

This book, illustrated on this page, after a trite foreword of admonition to the maiden to let not all of her adornment be the wearing of gold, presents a series of odd little verses accompanied by appropriate water-color paintings of the various accessories of the dressing-table—jars and boxes and jewelry of unique design.

Most ingeniously are these illustrations provided with little covers which are to be lifted up when one has read the verse, as they disclose within the receptacle the hidden word described in the text. For instance, the book is illustrated at the top of the page as representing a mirror; at the bottom of the page the glass in the mirror has been lifted to disclose the word "Humility." The veiled words pique one's curiosity and lure one on from page to page. The book is $2.

A POWDERED PUFF DAILY RENEWED

A sterile pad of soft fiber that will not shake loose powder upon hands or clothing but will yield just the right amount when wiped or tapped against the skin, is a new powder and puff combination which is finding its way to many a dressing-table and hand-bag. The little packet measures two inches square and is very thin and is supposed to last one day. The pad is made up of several layers so that each layer can be removed as it becomes soiled.

This pad is a distinct improvement over the powder leaves of a few years ago, for the woolly fiber holds the powder better, and it can be applied to the skin with a reliable smoothness which makes a mirror unnecessary. These pads are powdered in five different shades,—white, flesh, pink, cream, and lavender,—and may be purchased in boxes containing the following quantities: fourteen packets for 25 cents, thirty for 50 cents, forty-two for 75 cents, sixty for $1, and seventy-five for $1.25. Pads of rouge (which is effective without being obvious when applied with this device), may be purchased ten for 25 cents, and twenty-five for 50 cents.

But the maker of these pads has gone farther than mere utility requires by

The replica of a century-old heirloom is this little book—old-fashioned handwriting and all. Each page has an odd little verse accompanied by a water-color painting of the various accessories of the dressing-table—as here, the mirror

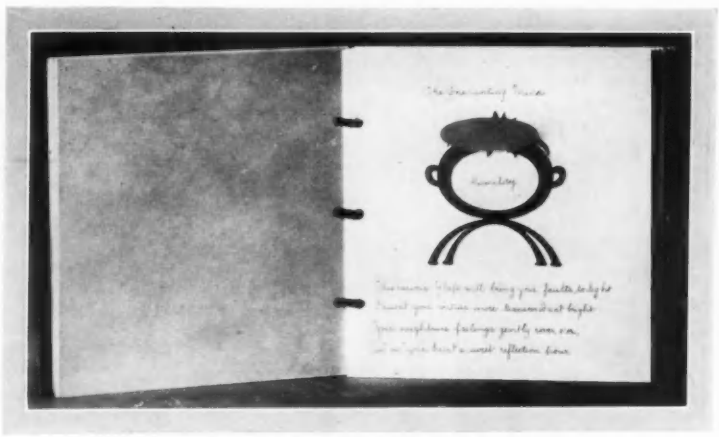
appealing to our love of individuality through packets from which all printing has been omitted save for the monogram of the person for whom the powder is intended. One's private die may be used or designs will be sketched to order. One hundred and forty-four packages with a monogram printed on each cost $3. The die is extra.

A CHARMING GIFT

This possibility of a monogram at once suggests the giving of these packets as gifts. This use has been anticipated by the firm, which offers as containers for the packets lovely fabric- or satin-covered boxes in a white, rose, blue, lavender, gold, or flowered design.

A flower-trimmed, rose satin box filled with one hundred and forty-four powder packets with a gold monogram on each would cost $6, but these de luxe editions may be had as low as 85 cents with correspondingly fewer packets. These pretty boxes would gratify the fancy of the traveler or the engaged girl, and dinner or dance guests would be delighted to find these rouge and powder pads on the dressing-room dressing-table.

[*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.*]



When one has read the verse on a page of this book (first view shown at top of page) the ingeniously provided cover of the illustration is lifted and the hidden word described and hinted at in the verse is disclosed. The lure of the hidden word urges one always further

Beauty's Betterment

It is a Revelation to Visit the Maison de Beauté

VALAZE

WITHIN the next few weeks three problems of vital importance must be solved by beautiful women,—women of social importance,—women who seek the enhancement of their beauty.

First—how to remove the havoc that the summer sun and ocean breezes played with the velvet and true clarity of their skins; how to remove freckles, sunburn and sallowness, and the network of fine lines due to the dazzling glare of the sun.

And then—how to learn to care for the complexion during the coming social season in town; how to treat it so that the various blemishes peculiar again to the changed weather conditions leave unscathed the more or less sensitive skins.

And lastly,—where to go to have these essentials attended to hygienically, skillfully and successfully.

But this last is really no problem at all, as it springs from the solution of the first two.

For there is only one person of whom it can be said without the possibility of contradiction that "She has the secret of Beauty at her fingers' tips"; only one person of experience so vast and whose art is so universal as to not only assure the retention of Beauty but also its re-birth.

That person is Mme. Helena Rubinstein.

She it is to whom, first of all, the "knowing ones" of Paris came and later, England's lovely ladies.

Her Maisons de Beauté Valaze in Paris and London are visited by members of royal families and other leaders of highest social rank, who all come to her for those wonderful Beauty treatments that made Mme. Rubinstein so justly famous.

The New York Maison de Beauté Valaze is an improved duplicate of her European salons.

Here, in Mme. Rubinstein's Maison de Beauté Valaze, if your complexion is perfect, you will receive treatment that insures its continued loveliness of perfection.

Here, too, not only can relief from a hundred and one blemishes be obtained, but Beauty may literally be reconstructed. Wrinkles, crowsfeet and annoying little lines; freckles, sunstains, sallowness; undue flushing of the nose; coarseness and enlargement of pores; excessive dryness or greasiness of the skin; double chin; coarseness of the skin texture,—all these enter into Mme. Rubinstein's curriculum of Beauty Work and Beauty Help.

So pay a visit to the Maison de Beauté Valaze. It will be a revelation to you. It may also prove a blessing.

Send 2c stamp for Mme. Rubinstein's booklet "Beauty in the Making," which tells of her many preparations and their use.

MME. HELENA RUBINSTEIN

15 East 49th Street, New York City

LONDON, W.: 24 Grafton Street **PARIS: 255 Rue Saint Honore**

Preparations obtainable in San Francisco at Fairmont Hotel

Stepping Stones to Beauty

If you are unable to come to the Maison de Beauté Valaze, you may order some of Mme. Rubinstein's famous beauty preparations and administer treatment under her directions at home.

VALAZE BEAUTIFYING SKINFOOD

An English lady of the highest social standing, whose name, well known to every woman here and on the other side, discretion forbids to mention, said, "Valaze is as necessary to me as the fresh air."

Why?

Because it has been proved, Valaze produces a smooth, soft, flawless skin.

Because Valaze moderates and prevents lines, crowsfeet and similar defects.

Because it is the only preparation of its kind which does not encourage the growth of superfluous hair.

Because it removes freckles, dispels tan and sallowness, the tanning and staining effect of sunburn.

Because it works constantly for the freshness of the complexion and its pure flesh-tints.

The price is $2.00 and $6.00 a pot.

Pot sufficient for six weeks' use, $1.00.

VALAZE SKIN-TONING LOTION

This is an anti-wrinkle lotion and a perfect preparation of its special kind. It may be used pure or added to water. It is antiseptic, cleansing and soothing. It does not contain a particle of glycerine, a substance that is generally undesirable on account of its drying properties. This preparation should be used concurrently with the Valaze Beautifying Skinfood. Price per bottle, $1.25 and $2.25.

For skins that are dry or that chap easily Valaze Skin-toning Lotion Special is recommended. Price per bottle, $2.00.

VALAZE LIQUIDINE

This is an interesting and remarkable preparation that overcomes enlarged pores, undue flushing of the nose and face, oiliness and "shine" of the skin, and blackheads. This preparation whitens the face most remarkably and may be beneficially used to remove dust, grease or travel stains from the face or neck, and fur stains from the throat. Prices, $1.50, $2.75 and $5.50 a bottle.

VALAZE BLACKHEAD AND OPEN-PORE PASTE

This is a scientific preparation, the invention of an eminent professor in one of Europe's most famous universities. It reduces enlarged pores, suppresses blackheads, and overcomes greasiness, coarseness and mottled appearance of the skin. $1.00 and $2.00 a box.

VALAZE ROMAN JELLY

This is a new astringent balm which consolidates and makes firm loose and flaccid tissues. The tightening and smoothing out of the skin about the temples and about the eyes it accomplishes is most remarkable. $1.50 and $3.00 a bottle.

VALAZE COMPLEXION POWDER AND NOVENA POUDRE

Mme. Rubinstein was first among beauty culturists to differentiate between normal, dry, greasy and shiny skins. A powder not suited to your skin is harmful. Therefore, she supplies Valaze Complexion Powder for moist, greasy skins and Novena Poudre for dry skins. $1.00, $2.50 and $4.50 each per box. Special powder for "shiny" parts of the face only, is Poudre No. 3, at $1.50 a box.

NOVENA EYELASH CREAM

Stays falling eyelashes and eyebrows, and promotes their growth—at the same time darkening them. With this preparation will be supplied on request special directions for the massage of the eyes and temples, which will counteract wrinkles at the eyes and crowsfeet, and restore brilliancy to dull, lusterless eyes.

Note—Blondes should not use Novena Eyelash Cream, unless they wish their eyebrows, and eyelashes to grow darker.

Price, $1.50 a jar.

A Bride-Elect

would be greatly helped in making the arrangements *for the* Wedding, the Wedding Breakfast, the Entertainment *of* the Bridal Party, etc., by consulting our Wedding Booklet No. 5 which will be sent free on request

Visitors to New York City always welcome

Dean's

628 Fifth Ave. New York

Established 1839

Whitman's everywhere

There is a reason second only to the high quality of Whitman's for the national vogue of these sweets: From Maine to California, Whitman's are as convenient to obtain as they are delightful to eat.

This fact may not be so surprising in the great metropolitan centers where it is accepted as a matter of course that there is a Whitman's Agent *in virtually every neighborhood*. But in the more remote places candy of the finest grades is by no means so usual. It is here that the triumph of Whitman's is even more apparent.

Direct to our Agents everywhere go these sweets, by frequent fast shipments. Be it village, be it city, no matter where you see the sign of a Whitman's Agent, there you will obtain sweets which are the last word for quality—fresh, dainty, and with all their original delicacy of flavor. Whitman's are the national sweets.

Look on the bottom of the package for list of contents. Contents of this package of

Nuts Chocolate Covered:

Double Pecan, White Nougat, Triple Almonds, Amaracenes, Filbert Clusters, Pecans, Almonds, Filberts, Pistachio Clusters, Almond Dates, Peanut Clusters, Nut Bricks, Pecan Caramels, Brittle Peanut, Brazil Nuts.

Should you not know your Whitman's Agent send us a dollar with directions for forwarding this package.

Ask us, or nearest Whitman's sales agency, for booklet: "Whitman's for Every Occasion"

STEPHEN F. WHITMAN & SON, Inc., Philadelphia, U.S.A.

Makers of Whitman's Instantaneous Chocolate, Cocoa and Marshmallow Whip

MOTOR NOTES

IN the motoring world limousine has always stood as a synonym for luxury, and therefore for high price. When the touring models of a make of car sell for $3500 and $4000, the limousines would be $5000, $6000, and even $7000. Now, however, in keeping with universal price reductions of touring-cars and runabouts, a most attractive type of limousine, mounted on a standard chassis of tried-out make, can be had for $2250. The interior of this car is upholstered in gray whipcord, silk shades are at the windows, the window glass may be lowered or raised by the turn of a handle in the latest approved limousine fashion, neat card- and toilet-cases are provided at the sides, and, taken all in all, the appointments are as complete as those found in the limousine of a few years ago selling at $5000. A six-cylinder motor drives this limousine, the tires are unusually large to care for the added weight of the body, and the spring suspension is the same as that found on the best seven-passenger touring-cars.

MORE ABOUT THE CLEAR RUNNING-BOARD

The elimination of the spare tires and tool and battery boxes from the running-boards of touring-cars and runabouts is one of the advances of modern design, but the problem of the storage of the tools is still with us. With the use of cowl gasoline tanks and those placed at the rear, the front and tonneau seats become available for storage of such parts, but it is difficult to reach such necessary articles without inconveniencing the occupants of the car. This has resulted, in many instances, in the replacement of the tool box on the running-board, or in the placing of compartments between the running-board and the frame of the car. One manufacturer, however, has solved this difficulty in an original though simple manner, by building compartments beneath both the forward and rear floor boards. These compartments are of ample capacity for carrying tools, including the jack and the pump, and may even be used for the storage of garments and lap-robes. They are protected by hinged covers that form a part of the floor boards, and may be reached without seriously inconveniencing the occupants of the car. These compartments are arranged in pairs, and the four spaces thus formed accommodate all the ordinary accessories, and thus leave the space under the seats for the necessities of touring and camping outfits.

CAR STOLEN!

The operations of organized gangs of car thieves have made necessary some form of car protection other than that afforded by insurance. Various kinds of locks have been placed on the market, but they are all inadequate, due to the fact that a car lock must allow for removal of the car for short distances by traffic authorities for one reason or another, as, for instance, compliance with an ordinance to leave space clear in front of a fire hydrant; this makes necessary a lock that will not prevent the turning of the wheels. One of the most original types of car safe-guards yet placed on the market is a steel plate that can be securely locked over the license number of the car and which proclaims, if the car is driven, in large letters, that it is a STOLEN CAR. No thief can remove this plate without removing the license plate, and as the traffic officers would stop a car driven without a license number in a few blocks, the thief is given the only alternative of driving the car with the sign proclaiming loudly that the machine is being stolen. The possessor of the key can, of course, quickly remove the plate and stow it under the seat cushions. This device costs $1 complete, including the lock and the bolt that secure it in place over the license number.

CLAMPING AWAY THE THEFT OF LAP-ROBES

The theft of a car can easily be provided against by means of ignition and gasoline locks of various kinds. Few cars, however, are provided with locks under the seats in which dusters, lap-robes, and the like may be stowed, and the opportunity afforded for the theft of these from the robe rail is ever present. A simple device has recently been brought out to render the theft of such garments impossible. This somewhat resembles a pair of pliers having a large opening between the jaws; and this opening surrounds the coat rail and the garments hanging upon it. One end of the handle of these pliers is bent over and passes through an "eye" in the end of the other handle. The bent portion of the first handle is provided with a series of holes through which a padlock may be placed and which will thus prevent the jaws at the opposite end from being opened. The series of holes in the bent portion of the handle is provided to enable the lock to be adjusted to any size of robe rail or to any thickness of garments placed thereon, and the device thus lends itself to the conditions of summer or winter touring or to a large or small party. The price of this device is $1.25.

CHECKING OPEN THE GARAGE DOOR

The majority of private garages are built to accommodate one car, and it is therefore difficult to construct them of a sufficient size for sliding doors. Moreover, a swinging door is liable to blow shut unless it is securely fastened, and may thus damage the paint on the fenders of the car or even break the head lamps. In order to do away with the inconvenience of "hooking" a door open, a well-known tool manufacturer has brought out an ingenious form of jointed angle steel bar with brackets at each end for attachment to the door itself and to its jamb. When the door is opened full, the bracket automatically locks so that the door can not blow shut. By pulling a chain connected to the center joint of the bar, the door may easily be shut, and as the bracket folds together, it does not interfere with the door in any way. This bar can be attached in a few minutes to any type of swinging garage door.

TO PROTECT THE TONNEAU FLOORS

Although the floors of the rear compartments of most touring-cars are provided with some form of attractive carpet these soon become badly soiled and are, moreover, difficult to clean satisfactorily. To protect or replace these carpets a grass mat has been brought out that is more durable than a carpet and that may be cleaned with water without injury. It is made from a special form of grass that resembles ordinary grass in appearance, but is much tougher. It is made in an attractive green shade and in sizes suitable for all sizes of cars, and varies in price from $5 to $7.

A PAPER-BAG FOR THE CAR

The furniture of our houses is protected from dust and dirt in summertime by means of slip covers, and why should not the more valuable motor-car, which is even more highly finished, be equally well protected from dust and dampness when it is not to be used for several days or weeks? The use of paper-bags for storing clothing is well known, but the extension of this idea to include the protection of automobiles is unique. One enterprising concern, however, manufactures several sizes of paper covers to enclose completely any car, from a small

(*Continued on page 114*)

Revillon Frères Furs

Established 1723

The models shown above are examples of the exceptional values to be obtained in our moderate priced furs and coats.

Full box coat 42 inches long made of fine Hudson Seal with large Skunk collar and cuffs, **$165**

Corduroy coat, several desirable colors, Skunk Raccoon collar, **$35**

Model garments of our own importation from leading Paris designers are now on exhibition

Fifth Avenue at Fifty-third Street

New York

Paris *London* *Moscow*

L. P. Hollander & Co.

(FOUNDED 1848)

Have made careful preparations for outfitting young girls for the fall season, and direct special attention to the hat and dress in the above illustration.

The hat is of black hatters-plush flaring abruptly at the left side and caught closely to the crown at the right side front. The only garniture is an extended flange of Limerick lace and cocord or moire-petersham.

Price **$30.00**

The dress is of Georgette crepe (any colour) over silk slip, tucked skirt with pleated apron tunic, lace and pleated crepe yoke and collar. Sixteen-year size.

Price **$75.00**

FIFTH AVE., at 46th St.

NEW YORK

Advance Display Suits and Dresses for Fall and Winter at McCutcheon's

THE smartest Frocks and Suits for Fall will show a touch of Fur. We picture here a very charming Coat-Dress which illustrates the distinctive and exclusive character of the models we are showing in three-piece effects.

The season's newest materials and styles are now on display, including Georgette Crepes combined with Satin Meteors, Pan Velvet, Serge, etc.

Illustration shows Model No. 845, Russian Blouse Coat—Dress of Georgette Crepe combined with Satin. Collar, cuffs, skirt and coat trimmed with Opossum Fur and Gold buttons in clusters of four, with smocking on sleeves and shoulders. Colors are Hague Blue, Navy, Black, Submarine Green, Brown and Plum. Price $45.00.

Mail orders have prompt attention.

James McCutcheon & Co.

Fifth Avenue

34th and 33d Streets

New York

Reg. Trade Mark

FROM PARIS, APROPOS OF THE FRONT

TO DECORATING the statue of Strasbourg, which for years Parisians have hung with mourning wreaths and emblems in honor of the lost provinces, Alsace and Lorraine, has been added the decorating of the statue of the city of Lille, which, for the first time, has been flag-hung by the warm-hearted Parisians. But Lille wears her mourning lightly and continues to gaze placidly into the west, as oblivious of the tricolor which flutters from her right arm as she is to the endless line of vehicles which wind continually around her base on their way to and from the Bois.

At this season of the year one rarely sees prominent personages in Paris. People pass through Paris on their way to some favorite *ville d'eaux*. Mrs. John Astor, on her way from Deauville to Cauterets, spent a day or so at the Ritz. But of would-be literary lights one sees a-plenty, for just now Paris is the Mecca of playwrights, authors, and journalists of all kinds who come here confidently expecting to go somewhere—through "influence" in high quarters—to that mysterious region known as the "front." Some of their experiences are as amusing as they are disappointing.

BITS OF LOCAL COLOR FROM THE NORTH

Apropos of the "front," not many men on that vague line have ever looked upon the face of Joffre, whereas "le Grand Taciturne" was seen only a day or so ago in Paris, passing swiftly through the rue Lafayette on his way back to the front, a gold-fringed flag fluttering from his car.

One sees very odd sights in Paris these days. Up on l'Avenue des Champs Elysées a new wooden pavement is being laid just as it would be in ordinary times, yet on the other hand never in normal times has my cab been blocked by flocks of sheep being driven through the streets or by a "flock" of dogs, as it was a few days ago when I was in the vicinity of the Gare du Nord. Off to the war of course, these dogs were, to do their "bit"—and it is much more than a bit—in rescuing the wounded soldiers. However, these were not trained Red Cross dogs with chic little badges of their order, they were just plain dogs.

BLUING THE HORSE TO THE LANDSCAPE

Trenches were made for men, not for horses—yet the horse is so necessary to man, even in modern warfare, that men have racked their brains to devise ways and means of protecting the horse. Since the beginning of the war last August thousands of horses have been "mended" and sent back to the front by the efficient Blue Cross Society.

Now a new horse problem has arisen. On the battlefield a horse makes a very large target and can be seen at such a very great distance that something had to be done to make him melt into the landscape. At the beginning of the war France discovered that the bright red trousers of the French soldiers made them easy marks, so these gorgeous trousers were gradually replaced by duller ones of blue or khaki, and thus the French soldier was made to melt into the landscape. Now to make the horse as inconspicuous as possible, military authorities have decided to give him a new coat. They have hit on the brilliant scheme of dyeing him blue—a nice deep shade of blue *horizon*. It is a *mode de guerre*—isn't it? Yet who can say that the blue horse may not become à la mode after the war? Perhaps at some Grand Prix in the near future one may see blue horses—or even tricolor horses. The jockey wears the colors of the owner—why not the horse? E. G.

MOTOR NOTES

(*Continued from page 112*)

runabout to a large seven-passenger touring machine. The material is strong and durable, is water-proof, and the cover is well adapted for protecting cars during railroad or boat shipment. When not in use, the cover may be folded compactly and carried in the car if desired. This cover sells at prices ranging from 75 cents to $1.25, depending upon the size.

TO AVERT THE GLARE OF HEADLIGHTS

There is as yet no universal law regulating the use of blinding headlights at night. Some states have regulations giving the capacity and direction of such headlights, but others have failed to regulate this danger to life caused by the blinding glare of the headlights when two cars pass each other on a country road. Until such ordinances are enacted, some form of glare protector is necessary. One of the simplest and most convenient devices of this kind is a disc of green-colored celluloid five inches in diameter provided in the center with a rubber suction cup. This may be placed on the wind-shield at one side of the driver's line of vision, so that merely by moving his head slightly he is able to see the road clearly, regardless of the glare of an approaching car. The suction cup enables the disc to be held in any position or to be removed in the daytime. A driver would find it an eye-saving device. The cost is 25 cents.

A RAIN SHED FOR THE WIND-SHIELD

Various devices have been designed to minimize the danger attendant upon driving a car through the rain and mist when the drops of water accumulate on the wind-shield and obscure the vision. Some of these are preparations which produce a surface on which the water will not easily accumulate, while others are in the form of "wipers" which are brushed across the outer surface at intervals as frequently as is necessary. One of the latest devices, however, and one which is somewhat different from any others heretofore placed in the market, is in the form of a piece of flexible celluloid. Vacuum cups are placed along one edge of this sheet by means of which the device may be attached to the outside of the wind-shield in any position or shape desired. A rubber sealing strip is attached to this rain shield in such a way that water can not enter between it and the wind-shield. It thus forms a projecting awning which keeps the space underneath clear of driving rain. When not in use, it may be rolled in a compact form and stowed in a pocket of the door or under one of the seats of the car. The price of this device is $1.50.

Destiv

PARFUMERIE

Encens Royal
Comme les Pétales
Invitation à la Danse
Eau de Cologne Ambrée
Creams · Powders · Rouges
Secret du Harem, Antirides
Cigarette Ambrée

ALL DEPARTMENT STORES

4 Rue de la Paix
PARIS

Rue de Casino
DEAUVILLE

23 East 9th Street
NEW YORK

Leopard Skin Coat

OWING to our connections in Europe, we can offer the following furs of the season at very reasonable prices.

Russian Sables	Battleship Grey Fox
Silver Fox	
Natural Blue Fox	Red Fox
Cross Fox	Silvered Fox

Venez nous voir

Charvet & Company
HIGH-GRADE FURRIERS
50 West 46th Street, New York

MOLLIE O'HARA

WISHES TO ANNOUNCE THAT DURING ALTERATIONS TO HER BUILDING AT

21 East 49th Street

SHE HAS REMOVED TO TEMPORARY QUARTERS IN

THE HAYDEN BUILDING
523 Fifth Avenue
Between 43rd and 44th Streets NEW YORK

AUDRAIN BUILDING, Bellevue Avenue
NEWPORT, R. I.

Gerhardt & Co

12 East 46th Street
opposite Ritz Carlton
New York
New Shop for Smart Hats, Imported
Models *and* Original Designs

A. P. BRASSIERE DIRECTOIRE

(Reg. U. S. Pat. Off.)

"The Brassiere with a Reputation"

The desire of discriminating women everywhere is met with the "A. P. Brassiere Directoire" in its three most essential qualities—

FIT—STYLE VALUE

Our Style Number 767 as shown above is a beautiful lace and muslin brassiere, and retails in all department stores at $1.50 each. We have many other attractive styles, ranging in price from 50cts. up. Write for illustrated booklet.

G. M. POIX, Inc.
"Brassiere Specialists"
Main Office and Factory
50, 52, 54 Columbia Heights
200 FIFTH AVE., N. Y. BROOKLYN, N. Y.

To Catherine de Medici belongs the honor of this type of collar and the whole costume speaks of the Spain of Velasquez. French, about 1605

The coiffure "Ninon" and ample robe of rich stuffs, richly embroidered, belongs to the "Grand Monarque"

Lace and pearls and curls, lustrous satin, and air of serene aristocracy, what could they mean but the England of Charles I and Van Dyck

THE MUSEUM HOLDS A "PROMENADE DES TOILETTES"

(Continued from page 80)

A thing of exquisite perfection is the costume in the oval below, taken from a portrait of Marie Leszczynska, wife of Louis XV

Apt commentary on the increasing love of splendor, even for the sake of splendor alone, in the reign of Louis XIV, is this gown of 1675, thirty years after that in the middle, above

The first royal patron of lace-making in France was Louis XIV, and the gowns of the period like the one below reflect the tastes of the "Roi Soleil"

(Continued on page 118)

The daintily flowered garden hat, ribbon-streamered, owes its origin to the gaily inconsequent days of the Regency in France

From Queen Elizabeth to the Empress Josephine, hoops held undisputed sway in the feminine heart. French, Louis XV

Trade Mark

Colonial Bags of Distinction

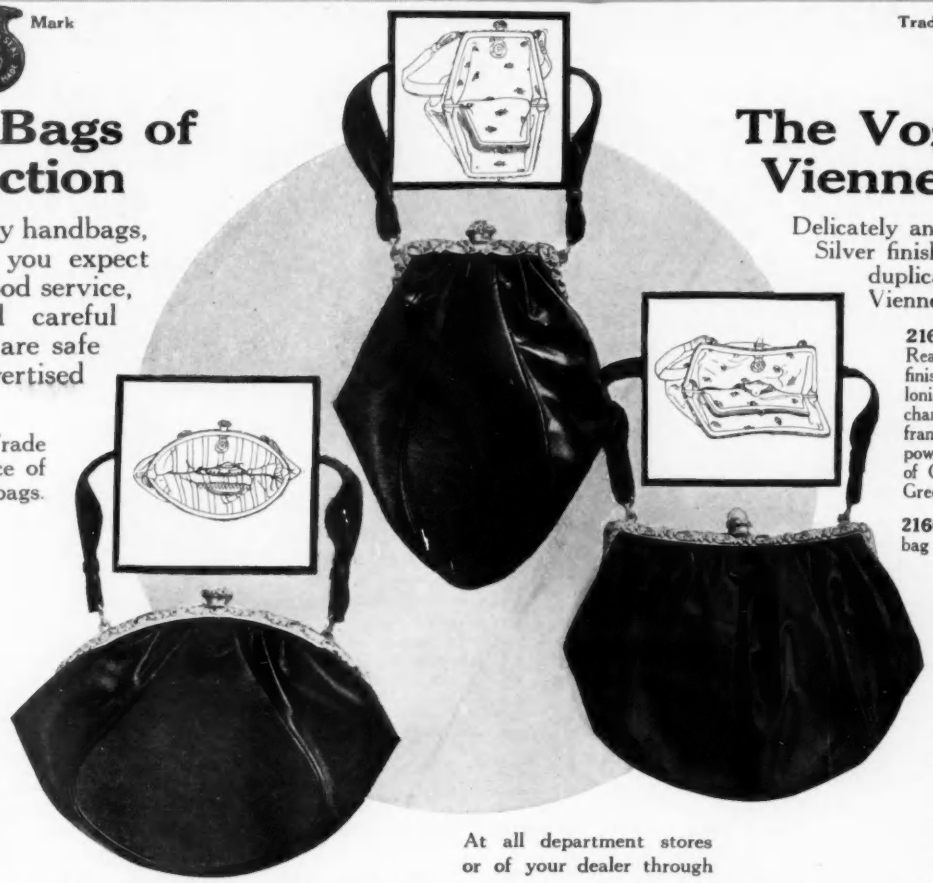
WHEN you buy handbags, from which you expect wear and good service, correct style and careful workmanship, you are safe in buying an advertised brand.

The COLONIAL Trade Mark is your assurance of dependability in handbags.

COLONIAL

"COLONIAL MADE" following the words "Real Pin Seal" or "Real Morocco" guarantees their veracity. It takes but a minute to find out if your purchase is insured by the COLONIAL Trade Mark.

All good shops carry handbags manufactured under this brand.



At all department stores or of your dealer through

Trade Mark

The Vogue of the Viennese Frame

Delicately and finely wrought in Dutch Silver finish, these frames are exact duplicates of some of the old Viennese hand-wrought frames.

2162 (*on the left*) — A hand bag of Real Morocco with old Dutch Silver finished frame. Lined with fancy Colonial striped silk and fitted with silk change purse that has a leather covered frame and combination mirror and powder-puff. In black only. Also made of Canada Calf in Tan, Brown, Grey, Green, Blue & Purple, from **$5.50** up

2160 (*center*) — A genuine Pin Seal bag of the very latest shape, with old Dutch Silver finished frame and lined with Colonial Dresden Silk. Has an inside compartment, kid-lined, and is fitted with combination mirror and powder-puff. Also made in dull Pin Seal, **$5.95**

2216 (*at the right*)—A handbag made of fine quality French Moire, Brocaded-silk lined, and with a top of old Dutch Silver finish. It has a kid-lined inner compartment and is fitted with a combination mirror and powder-puff **$5.00**

SAMSTAG & HILDER BROTHERS :: :: 557-559 Broadway, New York City

Crocker

MOURNING SPECIALTY HOUSE

Hats, Gowns, Waists, Veils, Neckwear, Furs

The Only House in New York Catering Exclusively to This Class of Trade

Strictly high class. No competition, as our designs are our own, and materials our own importation.

We have in stock, at all times, Black or White Hats that are not mourning

Crocker Building, 375 Fifth Ave., at 35th St., New York

New Boston Address: The Crocker Bldg., Copley Square

"B.B." Laces

Hand-made and "B.B." Laces shown side by side

Our Trade Mark divides them Which is Which?

Seeing is Believing

GO to your favorite shop and ask to see the side with **Hand-made Laces,** of which a **"B.B."** Valenciennes and Cluny washed beautiful Gown or exquisite Lingerie with th ese wonderful **"B.B."** Laces—and this is why they are so extensively used by exclusive Stores in all the Capitals of the World. **"B.B."** Laces mounted on a card side by they are reproductions; also examples of 100 times. You can beautify the most

ASK FOR "B.B." BOOKLET

BIRKIN & CO., 73, 5TH AVENUE, NEW YORK

Millinery
EXCLUSIVELY

Mme Pauline

106 W. 118TH ST.
NEW YORK CITY

ESTABLISHED 1878

The Aimone Galleries

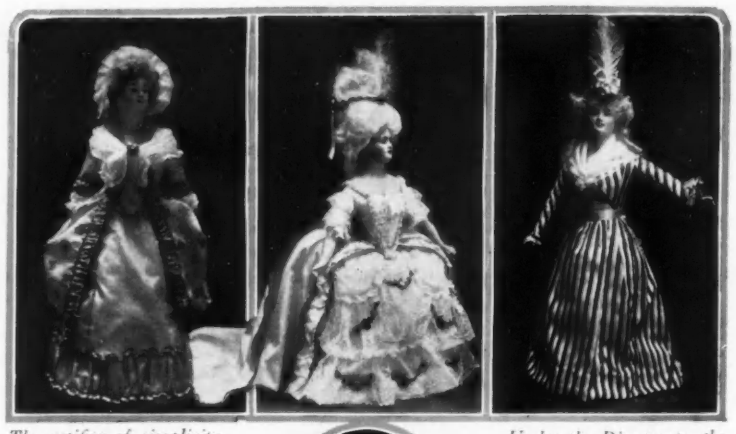
MADISON AVENUE AT FORTY FIFTH

ON THE NORTH EAST CORNER

NEW YORK

RARE Works of Art, Antiques and extraordinary Reproductions are now on exhibition in the Aimone Galleries. The collection is the largest in the United States. For thirty-seven years Messrs. Aimone have been collecting Period Furniture and Works of Art in France, England and Italy, bringing them to this country and selling only to dealers—also manufacturing reproductions in their extensive shops. The present Galleries, occupying an entire building, were opened for the benefit of the public.

OLD IRON ETRUSCAN ARM CHAIR



The artifice of simplicity, allied to a nice taste in fichus, has been called the secret of Marie Antoinette's pastoral frocks, but a deeper secret was her understanding of the supreme charm of individual caprice in dress

Under the Directorate, the Royalists of France, who made up in extravagance of dress what they lacked in temporal power, discovered black and white. "Directoire" has a significance as marked in fashions as in politics

Forever associated with the name of Marie Antoinette is this costume of pale silk, over a rose-strewn petticoat of filmy lace, and the powdered hair piled high and topped by a rose-wreathed, feathered cap; (top of page)

The nineteenth century opened with the Empress Josephine as arbiter of fashion and inaugurated the reign of the short high-waisted "Empire" gown. The Empress was recklessly fond of exquisite laces

THE MUSEUM HOLDS A "PROMENADE DES TOILETTES"

(*Continued from page 116*)

view to giving as nearly as may be the effect in texture and design of the costumes of the dates illustrated. Especial attention has been given to jewelry, head-dress, and trimming, and all such accessories are entirely in keeping with the different costumes.

For so much the museum vouches, and thus assured of the historical accuracy of their raiment, the beholder is free to turn attention to the charm of these dainty ladies, the beauty of their cleverly made costumes, and the entertainment of their historical associations. They are arranged on these pages in approximately chronological order and show the most important changes of costume during something over five centuries in Italy, France—the fountain head of fashion—England, Germany, and America.

That these dainty ladies reflect the life and the events of their days, who could deny? Consider the dame of stately mien who walks in dignity across the upper left of page 80. Could anything accord more perfectly with the architectural background of a medieval castle, or express more clearly the severity of fourteenth century religious training, the lack of individuality, and the pervading influence of the garb of the cloistered nun?

A COQUETTE'S RIGHT

On the other hand, as Lillah McCarthy demonstrated in the "Man Who Married a Dumb Wife," the hennin (shown in three illustrations on page 80) which extended its influence throughout the length and breadth of Europe in the fifteenth century, may be a head-dress of captivating charm. One wonders not so much how the woman of the Renaissance evolved it, as how the coquette of to-day refrains from reviving it. There is in this fascinatingly absurd head-dress and in the increased softness and freedom of the costumes which accompany it, a world of information on the increase in individual freedom and in the amenities of life which came with the Renaissance.

In the middle of page 80 stands a sixteenth century German *frau* who takes with the nun's head-dress of her time liberties which might daunt the most modern couturier and conceals within a bag of obvious frivolity the keys which in earlier centuries were so prized that custom required that they be buried with the chatelaine. Fashion, it would seem, has never been a respecter of either customs or persons.

Early legal codes are full of sumptuary laws, designed to restrain the frivolous extravagance of woman. Henry VIII of England, however, the merry admirer of feminine charm, who perhaps fell victim to the wiles of fashion on the French Field of the Cloth of Gold, reversed sumptuary laws and decreed the importation of every sort of "gentilennes for the pleasure of our dearest wyeff, the Queen." Anne Boleyn, second of the immortal six "dearest wyeffs," left her mark on the mode by prolonging beyond its day the reign of the hanging sleeve in order to conceal a slight deformity of one hand. The girdle à la cordelière, so popular on the gown of last season, was also a feature of the fashions of this day.

The age of Elizabeth, no less famed in costume than in literature, introduced starch, ribbons, pins, silk stockings, and the whalebone corset. Wire and whalebone held the feminine soul—and body—in unrelenting grip and pushed to its limit the maxim of "*il faut souffrire pour être belle*." The theory that the extravagant size of the feminine wardrobe is a modern failing receives a rude shock from the disrespectful chronicler who intimates that among Queen Elizabeth's fears of death was numbered the dread of parting from her three thousand sumptuous gowns.

OF LACES AND KINGS

Lace, which was among the importations authorized by that friend to fashion, Henry VIII, became in Elizabeth's reign an indispensable part of both mas-

(*Continued on page 120*)

Exclusive Blouses for the Fall Costume

THE GRAHAM

Striped Georgette, large turned back collar, long sleeve, vest finished with full pleated jabot, hemstitched edge, clusters of tucks either side of jabot. In Rose, Blue and Helio. **$12.75.**

THE HUSSAR

Striped crepe de chine in Hussar military colorings. Standing collar, vest of white crepe, trimmed with tiny gilt buttons. Neck finished with bow tie. Cuffs edged with crepe de chine finished with knot, to match bow of collar. Colors: Copenhagen and Gold; Navy Blue and Gold stripe. **$9.75**

THE GRAHAM

THE OXFORD THE FAIRMONT

THE HUSSAR

THE OXFORD

White or flesh Georgette, embroidered crepe de chine panel front and back; convertible collar with embroidered corners; high cuffs set in with row of hemstitch trimmed with ball buttons. **$8.50.**

THE FAIRMONT

Cream net, tucked front and back, inserted with val; convertible collar of val lace; long sleeves adorned with val insertions. Sizes 34 to 44. **$5.75.**

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Brill Brothers Women's Shop

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The retailer does not make the gloves he sells.

Like you who buy them, he depends chiefly on the reputation of the maker for good value.

Thus, his *own* reputation is involved.

Most dealers who cherish their own reputation welcome the opportunity of depending on the Fownes reputation.

They take no chances.

Neither do you.

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For Special Occasions

PARTICULAR people who desire the original and distinctive in up-to-the-minute stationery for their every-day social conventions or for special occasions find

Hoskins

unique in exclusiveness of style, quality, design and perfection of detail.

Etiquette demands that you have absolutely correct social forms. **Write to Hoskins**—state the nature of the occasion, and by return mail we will send samples of society's latest approved styles for you to make your choice.

Special Offer: To make you acquainted with "HOSKINS" we will engrave 50 cards in script for $1.25. The engraved plate becomes your property, but will be held for future orders if you wish.

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Wm. H. HOSKINS COMPANY, 906 Chestnut St., Philadelphia, Pa.

J & J SLATER

Newest Models for Fall and Winter Wear

Kid top—patent quarters —Russia vamp.
Price $9.00

The vamp is demi-patent leather. Hard surfaced—quick to clean. 2-inch heel.
Price $10.00

Children's Department

Style 106. Requires *no* moving of buttons or stretching of instep to comfortably fit *stout* babies. In *tan* only, sizes 2½ to 6, D and E, at **$1.50.** Regulation cut in black, tan, white buckskin and novelties from **$1.50.**

Style 202. Orthopedic welt sole boot, constructed to avoid arch, instep and toe trouble. In black and tan, button or lace. Sizes 7 to 10½, B to E, at **$2.75.** White buckskin and novelties from **$3.75.**

Style 226. Six button turn sole boot, in black — also lace and button in tan. Sizes 5 to 8, C, D, E, at **$2.00.** White buckskin and novelties from **$3.25.**

415 Fifth Avenue, New York

Between 37th and 38th Streets

Evidence of the eternal contrariety of woman was this great coat, time of Louis XVIII, masculine in type, fur-trimmed and worn over a tight empire gown

The picture hat, the ribbon sash, the hoop, and the leg o' mutton sleeve—dread phantom of to-day—were as prominent features of the French mode of 1828

The costumes of feminine America "before the war," —correct to the last detail of gold watch chain, black mitts, simplicity curls, silk-fringed white shawl

THE MUSEUM HOLDS A "PROMENADE DES TOILETTES"

(*Continued from page 118*)

culine and feminine costume and increased in favor throughout the following period of the Stuart kings. It reached perhaps its highest point in the days of William and Mary, whose lace bills, it is said, amounted to some ten thousand dollars each, yearly.

The costume at the lower right on page 80 offers further evidence of the reflection of events in the mode. Henry IV of France cried to his soldiers as they advanced into battle:

"And be your oriflamme to-day,
The helmet of Navarre!"

Feminine France supplied the oriflamme of fashion in this delightful adaptation of the helmet of Navarre and added a bodice which was an almost exact copy of the garb of the popular monarch.

It is somewhat appalling, in following the course of fashion, to note for how many years the hoop, the threatened return of which seems so unbelievable, has held the affections of woman. From the days of Queen Elizabeth to the period of the Empress Josephine, though its form changes, it has hardly a lapse from favor, despite even the efforts of James I to legislate it out of existence on the ground that it "occupied more room at his court than he himself."

Even at the time of the Empire, how brief was the eclipse of the hoop! The earliest days of Victoria saw its return and after her coronation it became ever more firmly established. It weathered the Civil War in America and its ghost was not laid until well into the eighties of the nineteenth century, when it faded away through such costumes as that shown at the lower right on this page, and the era of civilized and moderately hygienic feminine costume began.

EXQUISITELY ABSURD

Deep on the mode is the mark not only of events but of people, and endless are the romances which it reveals. Such royal favorites as Mme. de Pompadour and Mme. du Barry left their names to endless fancies from coiffures to colors. Mary Stuart is indissolubly associated with the rich costume with curving coif and and floating veil at the bottom of page 80, and that fascinating little Austrian, Marie Antoinette, who taught French fashion the endless charm of caprice and daintiness, lives on in the exquisite absurdity at the top of page 118, in the middle, which drew upon her fair head her mother's reproach that she dressed "like an actress, not a Queen."

A gown which brings with it cheerful memories of "Captain Jenks of the Horse Marines" is this lace-flounced mid-Victorian costume, with its inevitable Victoria posy

The sober gown all in black was in 1860 set at naught by a bonnet which poked itself into an audacious scoop and took to itself the frivolities abjured, even forsworn, by the gown

Among the saddest memories of modes is this gown worn in America about 1874, looped in unexplainable places, flounced and furbelowed beyond the bounds of reason

Quite Important

is the subject of Fall hosiery buying. Variety is the keynote—Fancies have forged to the front; their merits are not to be denied. Varied indeed are the Fall offerings prepared by the makers of your favorite

"Onyx" Hosiery Silk

Do you want plain colors in the new shades?—or do you incline towards the smart vertical and horizontal stripes?—or the handsome clocked effects?—Find them at your dealer who carries a full line of "Onyx" styles.

We can confidently commend to your notice for general wearing quality, these three "Onyx" numbers in plain silk, in all colors.

No. 235	No. 350	No. 106
$1.00	**$1.50**	**$2.00**
Fine Silk with DUB-L Lisle garter top, triple extra spliced heel and toe, medium weight.	Pure Silk, DUB-L wide garter top, triple extra spliced heel and toe, seasonable weight.	Medium weight, finest thread silk, DUB-L Silk garter top, triple extra spliced heel and toe.

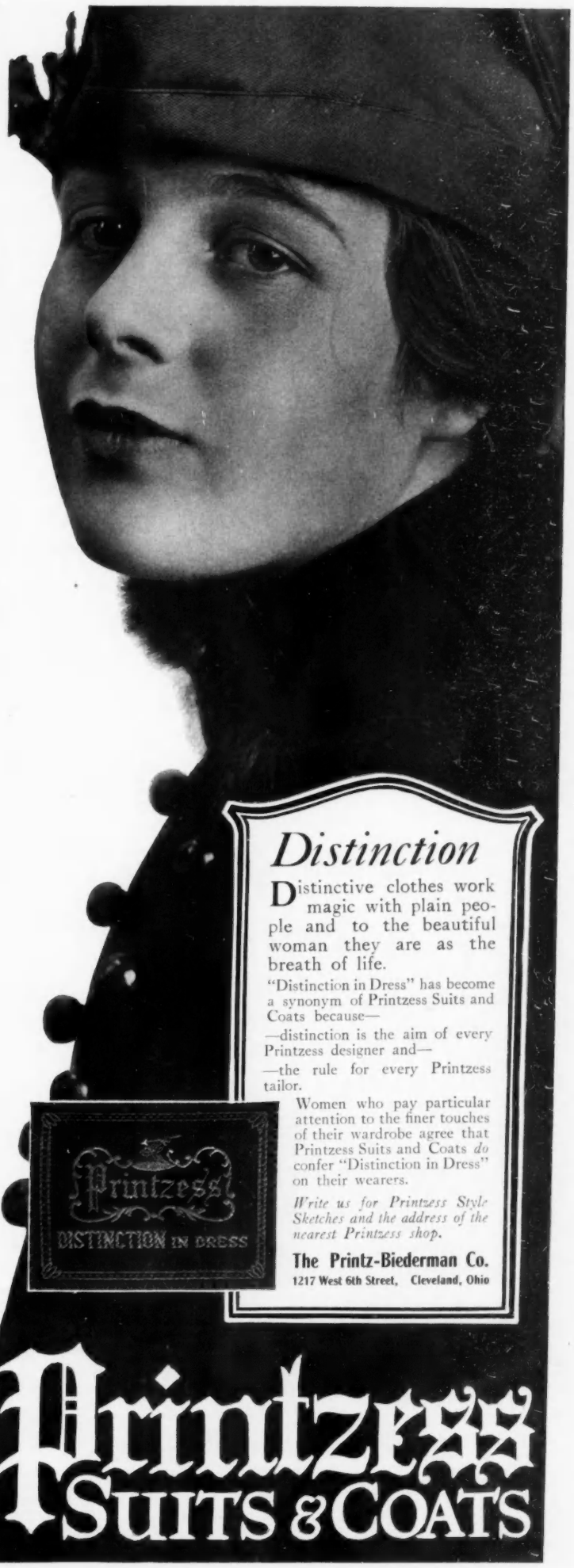
All these numbers are made with the new

"POINTEX" HEEL

You will find "Onyx," the quality hose, at all quality shops throughout America. If you have difficulty obtaining your exact requirements — let us help you!

Lord & Taylor

Wholesale *New York*



Distinction

Distinctive clothes work magic with plain people and to the beautiful woman they are as the breath of life.

"Distinction in Dress" has become a synonym of Printzess Suits and Coats because—

—distinction is the aim of every Printzess designer and—

—the rule for every Printzess tailor.

Women who pay particular attention to the finer touches of their wardrobe agree that Printzess Suits and Coats *do* confer "Distinction in Dress" on their wearers.

Write us for Printzess Style Sketches and the address of the nearest Printzess shop.

The Printz-Biederman Co.
1217 West 6th Street, Cleveland, Ohio

Printzess SUITS & COATS

A Rebuilder *of* Gowns

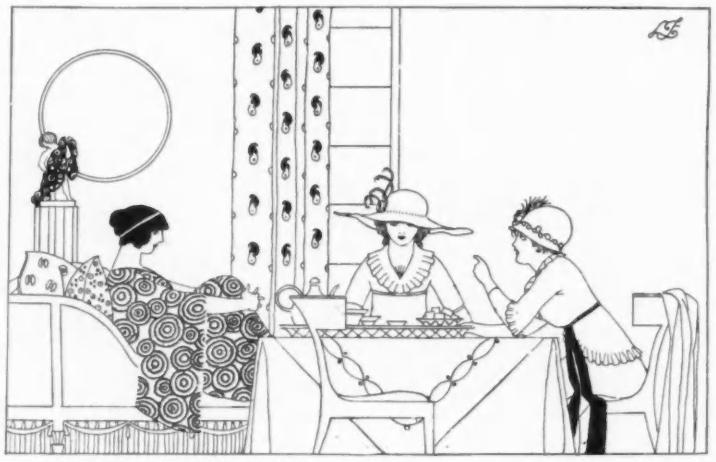
A GOWN remodeled by me means a creation that is up-to-date in every detail, with all the chic and line of the latest Parisian ideas.

I REBUILD gowns successfully for out-of-town customers—let me give you my ideas and estimate before you discard any gown or suit.

Artistic dresses, made to order only, for all occasions. Your materials accepted when desired.

Perfect Workmanship **Homer** Prices Reasonable

11½ WEST 37th STREET NEW YORK



for Fish, Oysters Lobsters, Crabs and Hot and Cold Meats

Beech-Nut Oscar's Sauce

EVEN at your *private table* or *club* you can now be served with Oscar's Sauce. As you know, this delicious condiment was created by Oscar of the Waldorf and originally served *only by him.*

At his request, for the service of his friends and patrons, the Beech-Nut Company is now putting up this famous relish as one of the *Beech-Nut Delicacies.*

Beech-Nut Oscar's Sauce may be had from most good provisioners—*anywhere.*

Makers of America's Most Famous Bacon—*Beech-Nut Bacon*

BEECH-NUT PACKING COMPANY
CANAJOHARIE, N. Y.

Send ten cents in stamps for the newest, most fascinating game—"Going to Market"—amusing and instructive and sure to interest the whole family.

FOR THE HOSTESS

ONE can not live in France without becoming imbued with the feeling that it is really as inartistic to choose and serve food badly as it is to have bad pictures on the walls. The inexperienced traveler longs for his griddle cakes and hot corn bread, and perhaps voices his discontent with the foods of the country, to the great annoyance of the traveled American who has difficulty in maintaining his control over the provincial outbursts of his less progressive countryman. But whether the life in Paris is taken for the purpose of developing an artistic or commercial career, one soon gets an appreciation of the fact that the French have learned the poetry of food and the vast difference between a gourmand and a gourmet. It is not necessary, however, to adopt absolutely every dish of each country. For instance, the French oyster with its coppery flavor is an acquired taste, but at the first dawn of the month with an "R" every one flocks into the famous restaurants where the American oyster or lobster, the English sole, or any of the dishes called for by the cosmopolitan assemblage, may be obtained. Whether it be a French or American oyster, however, it is served in an equally tempting manner to the sophisticated taste.

EPICURES CLASH

Epicures clash frequently over the mooted question of what should dress a raw oyster to make it most palatable. Those there are who say scornfully that seasoning the oyster is like gilding the lily, and that none but barbarians ever use more than the tiniest soupçon of salt on this delectable food. Others there are, of another school of epicureanism, who affirm that the more you do for an oyster the more it does for you, and proceed to bear out their theory by deluging the helpless morsel with every variety of condiment that can be mixed in a cocktail glass. So there you are.

FOR THE MONTHS WITH "R"

A new recipe for the fish course is timely. Baked oysters may appropriately follow a crab meat gumbo, than which, made in Creole fashion, there is nothing more truly delicious. One who has served these oysters for a dinner or luncheon will discard forever as an archaic dish the once hallowed escalloped oyster of the U. S. Grant period of cookery.

In a small porcelain-lined stew-pan, a quarter of a pound of butter should be melted, and to it one teacupful of sweet cream should be added, while the mixture is stirred constantly that it may not curdle. When hot, a tablespoonful of anchovy sauce, a meagre sprinkling of cayenne pepper, a bit of grated lemon peel, and, last of all, a wine glass of sherry should be added. This is stirred over the fire until it bubbles up once, then half the mixture is poured into a buttered baking dish and covered with oysters—blue points are oftenest preferred. When the oysters have been sprinkled with fine bread crumbs, dusted with salt and pepper, and strewn with a generous layer of Parmesan cheese, the remainder of the sauce should be poured in and the dish browned in a quick oven. If thin sandwiches of Boston brown bread are served with this, then one may well be indifferent as to what follows. Such a dish is one to be eaten with meditation, if not prayer.

CHICKEN-STUFFED FRIED OYSTERS

Stuffed fried oysters have an especial appeal, say on a rainy night when something more delicious than usual must appear to give a proper fillip to the game of eating, drinking, and being merry. For just such a night as this were stuffed fried oysters invented by a modest clubman who will not give his name to the invention. Six ounces of breast of chicken are finely minced together with one ounce of fat salt pork. A few pieces of truffle the size of peas are added and some white pepper. Then all is pounded together in a mortar until well blended. Four dozen rather large oysters are wiped dry, and with a sharp knife a deep incision is made in the side of each. These are filled with the forcemeat mixture and the oysters are then dipped in fine crumbs, in beaten egg, again in the crumbs, and are ready to be fried golden brown and served in a bed of watercress surrounded by lemon baskets containing tartar sauce. So much for the new mode in oyster.

A ROYAL BREAKFAST

Time was, and not so long ago, when all crowned heads visiting Versailles were given an official luncheon at the historic villa of Madame de Maintenon, now the Hôtel des Reservoirs. There, to the musical tinkling of the splashing fountains, they regaled themselves upon the choicest offerings of famous chefs. Now Versailles is silent, the fountains are never turned on, and the crowned heads of Europe are on more serious business bent. One of the last hospitalities extended the late King Edward in France was a luncheon at this restaurant, given by the president of the republic to the King and to Queen Alexandra. The menuis far less pretentious than some luncheons served in American houses on festive occasions, and it is such an admirable one withal, that it is given here as a suggestion for

(*Continued on page 124*)

Have You Decided What They Are Saying?

HAVE you sent to your Alvin Jeweler your idea of the conversation between these two young ladies?

Get an answer blank from your jeweler today.

The jeweler who displays this picture in his window offers a chest of

ALVIN SILVER

The Long-Life Plate

to the one in his town who sends him the most clever answer in fifty words or less to this question.

The prize chest offered by your jeweler contains 26 pieces of beautiful Alvin flatware. Your answer, signed with your name and address, must reach him by October 30.

If there is no Alvin Jeweler in your town, send your answer to us. We offer as an additional prize, a handsome genuine mahogany chest of 208 pieces of Alvin Silver Plate, value $225.00, for the most clever answer of those received by *all* the jewelers. In case two or more are entitled to this prize, each will receive one of these chests.

ALVIN MFG. CO.

Sag Harbor **New York**

ALVIN PATENT

CATS PAW
CUSHION RUBBER HEELS

Will make your smart footwear very comfortable and your walking safe.

They are made to fit perfectly all of the new models in heels—for street—for country—or for evening.

Made of the finest rubber, the Foster Friction Plug positively prevents slipping on wet, or icy sidewalks, or polished floors—greatly lengthens the life of the heel.

No holes to track mud and dirt.

They cost no more than the ordinary kind. 50 cents attached—all dealers. In black, white or tan.

Foster Tred-air Heel Cushions

Wear these "cushions of air" inside your shoes. They protect the stockings and heels from nails improve the fit of the shoe add a trifle to your height and prevent fatigue.

Get them at your dealer's or repair shop or send us 25 cents and your dealer's name. Mention your shoe size. We will send you a pair.

THE FOSTER RUBBER CO.

103 FEDERAL STREET, BOSTON, MASS.

Originators and patentees of the Foster Friction Plug which prevents slipping

No. 3 Pottery Bowl

A New Idea for your Table Ovington's China Birds

LET your table decorations be prettier this winter than ever before—give them the charm of the latest Ovington Ingenuities—china birds and china butterflies.

Perky little birds sitting up straight, quiet little birds with their feathers tucked under them, frisky little birds with their tails pointed skyward—Copenhagen gray birds, blue birds, canary birds, red birds with black markings and black birds with red markings and white birds. And butterflies—fluttering clouds of them!—in the gay, bright color combinations that Nature paints.

A bit of adhesive clay lets these exquisite little creatures perch on the rim of a pottery, china or crystal bowl, under the blossoms of decorative flowers. Make your choice and be the first in your circle to have this new table decoration.

China Flower Bowl (13" across)	$3.50
1 White China Bird	1.50
1 China Butterfly (natural colors)	.75
1 Glass Flower Block	.50
	$6.25

Combination No. 1 (as above) **$5**

China Flower Bowl (10½" across)	$2.75

Engraved Crystal Bowl (14" across)	$9.00
2 Copenhagen Gray China Birds ($1.50 each)	3.00
One Glass Flower Block	.50
One Butterfly in natural colors	.75
	$13.25

Combination No. 2 (as above) **$12.50**

Smaller size bowl (12" across)	$7.50
Plain Crystal Bowl (14" ")	5.00
" " " (12" ")	3.50

Pottery Flower Bowl (12½" across)	$5.00
2 Colored China Birds ($1.50 each)	3.00
1 Lily Leaf Flower Holder	.50
	$8.50

Combination No. 3 (as above) **$7.50**

Smaller size bowl (10½" across)	$4.00

Our Fall Portfolio will be issued very shortly, showing a great number of new designs in china, glassware and decorative objects for the home. If you send us your name now we shall be glad to see that you get this handsome book with its many illustrations in color.

OVINGTON'S
314 Fifth Avenue New York

No. 1 China Bowl

No. 2 Engraved Crystal Bowl

FOR THE HOSTESS

(*Continued from page 122*)

a luncheon for a formal occasion. This menu is seasonable at almost any time of the year.

Hors d'œuvres
Scrambled Eggs with Asparagus Tips
Filet of Sôle, Mornay
Noisettes of Lamb
New Potatoes Sauté
Creamed Chicory
Cold Chicken, Roasted
Salad
Pots of Custard, Vanilla and Chocolate
Desserts, Assorted

For hors d'œuvres, oyster tartlets with caviar are acceptable, and have the merit of being quite new. Delicate little tartlets of puff paste are baked to a golden color. These are filled with a dessert-spoonful of caviar, upon which a bearded oyster, a sprinkle of pepper, and a few drops of lemon juice are placed. The garnish may properly be of parsley or of watercress.

Eggs scrambled with asparagus tips are delicious when properly done. The eggs should be beaten together in a bowl, and seasoned with salt and pepper and a dash of paprika; some French chefs add a tablespoonful of cold water to the eggs, but this is according to discretion. Some fresh butter should be melted in a pan and triangles of crisp buttered toast, piping hot, should be in readiness, for the eggs must be served the moment they are taken from the fire. The eggs are poured into the pan of butter and stirred constantly with a silver spoon over a slow fire. When they begin to thicken, the asparagus tips which have been sauté in butter, are tossed in. Infinite pains should be taken lest the asparagus tips become too hard; the eggs and tips should be put on toast instantly when the tips are heated through.

A SUBSTITUTE FOR SOLE

It is safe to say no genuine English sole is being exported in these troublous times, so either the filet of sole in the royal menu given may be flounders masquerading, or the sole course may be replaced by the baked oysters mentioned above. The noisettes of lamb would be delicious served with Bernaise sauce, so seldom used with lamb.

The tiny new potatoes sauté in oil until they are golden brown are always available in France, and should be here, but failing them, round balls scooped *à la Parisienne* from whatever potatoes are at hand and sauté in the same fashion might be substituted.

The creamed chicory, or creamed spinach, of the menu may easily be accomplished, but the cold roasted chickens should be done with all the meticulous care possible. If a delicious stuffing has been made for them, and this is served by the skilful carver in symmetrical slices, with the slices of white and dark meat, it is not important what salad accompanies it. Salad sandwiches from entire wheat and white bread, a slice of each to a sandwich, would be a novelty. The filling might be shredded lettuce hearts, finely minced endive, and a little watercress. This filling should be mixed lightly with mayonnaise and seasoned with a dash of lemon juice, then pressed tightly between the slices of bread, buttered with sweet butter, nicely trimmed, and cut in fancy shapes. These, to be crisp and cold, must be made at the last moment.

LITTLE POTS OF CUSTARD

Little pots of custard follow—how essentially French they are, these tiny brown earthen pots filled with vanilla, chocolate, or caramel custard. These custards are light and eminently proper for a sweet after a luncheon such as that of the menu given.

For a really fitting ending to the repast, although they require infinite pains in the making, there may be served with the coffee the inevitable cheese dishes, but with a difference; cheese meringues they may be.

The whites of three eggs are whisked to a stiff froth, and three tablespoonfuls of grated Parmesan cheese, a pinch of salt, and a little cayenne pepper are stirred in gently. Into some smoking hot fat or boiling oil, dessert-spoonfuls of the mixture should be dropped and fried until light brown in color. These should be drained carefully on a sheet of paper and served very quickly, lest their bouffant shapes fall ignominiously, as is the way with such frivolities. If this luncheon be not a success, then the guests must have woefully jaded palates. The wine should be a sparkling Saumur, or one of the white Spanish wines of Seville en carafe.

It is natural that simplicity should be the keynote of even the most formal repasts overseas, where half the world is starving for a bit of bread. And sympathetic as we always are, it is good to see that here ostentation has been succeeded by a marked simplicity emphasized by having on the table only silver sufficient for one course and the serving of but one wine—if, indeed, wine is served at all. Mineral waters have replaced wine on so many tables noted for their lavishness, that one ruminates upon the possibility of a dinner entirely free from wines of any sort, a possibility by no means as remote as it might seem.

SEEN *in the* SHOPS

(*Continued from page 82*)

and suits, as well as on dresses. For early autumn wear, a dress of this character, particularly when used with furs, has great charm. The combination of dark blue serge and wide black soutache is always successful.

With the dress is shown a smart new hat, known as the "Coachman" model. It is of velvet, bound at the edge of the brim and encircled around the crown with narrow bands of ribbon held in place with shiny black buckles at the front. A part of the hat itself is the flowing veil, which is partly of chiffon, partly of lace. It may be worn over the face, blowing backward as in the illustration, or it may be prettily draped over the shoulder.

A charming afternoon dress of Georgette crêpe and satin is shown at the upper right on page 82. The satin forms a drop skirt and lines the lower portion of the waist; it also forms the front and back yoke effect of the waist, and the narrow little belt, which ends in a pump bow and two ends at one side. The collar is white Georgette crêpe. The skirt has a delightful plaited apron, hung loosely over the widely tucked underskirt. The motif of these inch-wide plaits is repeated in inch-wide tucks in the long loose sleeves. The dress may be had in plum color, green, blue, dark brown, or black.

The hat illustrated at the upper left on page 82 is of duvetyn, in white or wine, green, blue, and other sweater colors, with a crown and sash of striped duvetyn to match. This country hat packs excellently, owing to its collapsible character, and is excellent for wear with sweaters.

The desirability of silk hose for daily wear is no longer an open question. The only feature needed to bring about that result—long service—is provided by
PHOENIX SILK HOSE
Mens' 50¢ to $1.50 per pair. Womens' 75¢ to $2. per pair. Misses' 75¢ per pair. Infants' 25¢ & 50¢ per pair.
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LA DYSALINE

—the superb. With glycerine (for oily skins) or without; jars at 80c.

That rare prize, a *pure powder*, velvety and transparent, is realized in Dr. Dys' POUDRE PRINTANIERE, IDEALE. Special size, 50c. DARSY.

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We sell them for just about one-half what such garments usually cost you elsewhere.

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MAXON ESTABLISHED 1899 **Model Gowns**

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Fall Fashions require Fine Form

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Any woman, worth while, desires an elegant appearance that betokens class and distinction.

For *her* have been devised the wonderful

FIGURE MOLD GARMENTS

The last word in ultra perfection of form

To beautify her figure and make the purchase of her Autumn wardrobe a joy.

By the use of the **Beauty Figure Mold** which replaces the corset for slender women, the figure is remodeled into idealized outlines.

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Sold through our own house or personal representatives only—and by a few high class shops whose names will be furnished upon application. Write for booklet which fully describes our method and garments.

The Only Figure Mold in Existence

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Foreign and Domestic patents granted and pending

Blaine
Inc.

are now displaying their original introductions
and the smartest creations of the season in

Gowns Suits Wraps Furs

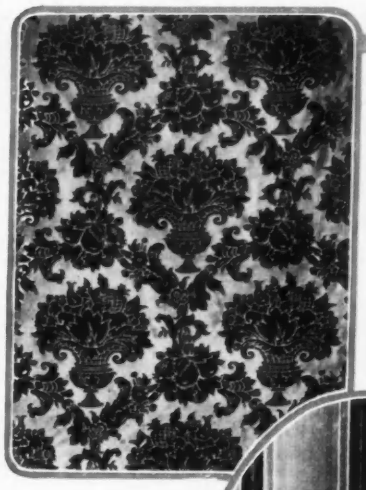
brought from Paris by their
Mr. Blaine, late with THURN

1 EAST 53rd STREET NEW YORK

Such a fabric and design and coloring as in this tussur silk hanging are eminently suitable for a drawing-room. The ground is black, the pattern is in soft blues and greens and dulled white; 30 in.; $1.60 a yd.

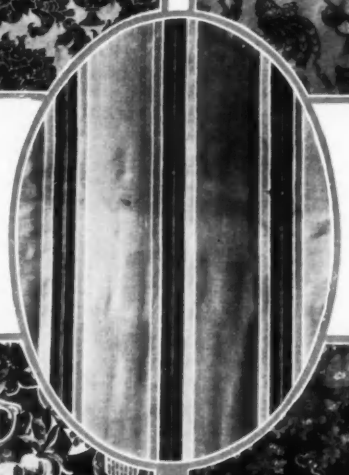
HANGING FABRICS *of* GOTHAM

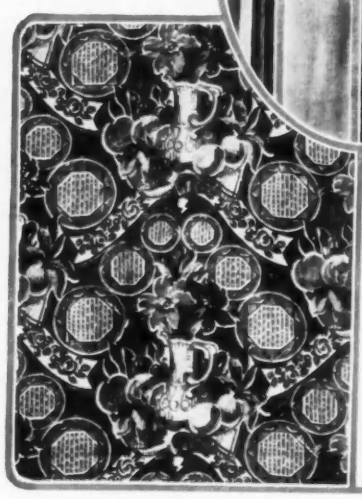
(Continued on page 128)



A stately Georgian pattern on an imported damask is suitable for drawing-room or library. It is in combinations of two colors, in a wide range to suit almost any room; 50 in.; $6.50 a yd.

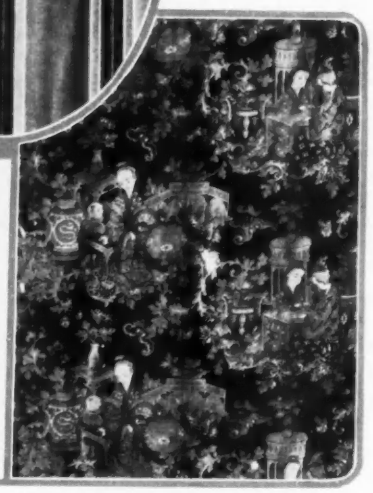
This pattern is on a tussur silk, and fabric and coloring are light, yet dignified. The wide spaces are straw colored; the pleasant pattern is in light blues and reds; 50 in.; $3.15 a yd.



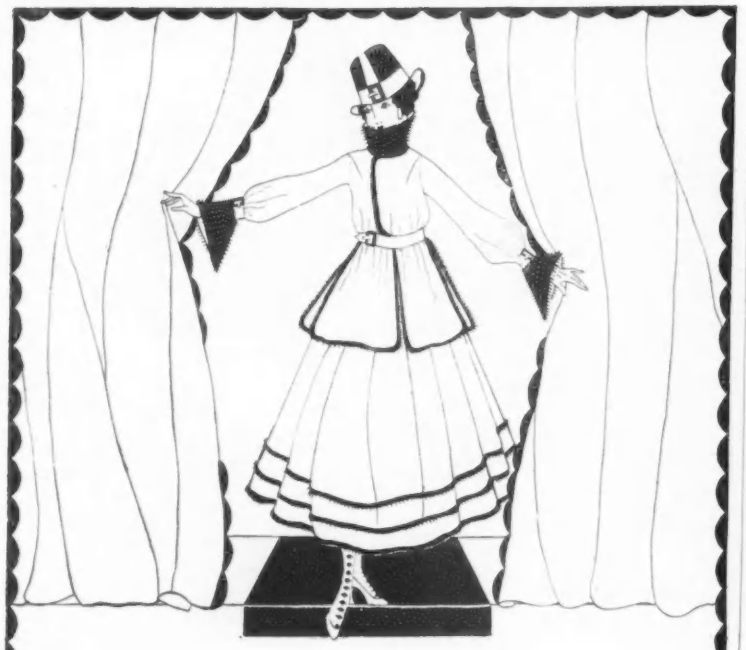


This imported printed linen is of strong colors to brighten a room of dull woodwork and neutral walls; 31 in.; $1.50 a yd.

Lovely for hangings, is the tussur silk in the oval; its buff tones are accented by stripes blue and black; 50 in.; $3.15 a yd.



This tussur silk has a pattern of true Japanese colorings — red, gold, green, blue, white — on black; 30 in.; $1.60 a yd.



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is a really wonderful exhibit.

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Richness of Design,
The Acme of Parisian
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Pussy Willow is the universal silk because it is used for all articles of dress where wear and beauty must combine.

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H. R. Mallinson & Company
Qualité Silk Originators
NEW YORK and PARIS

A Smolin "Blue Bird" Set

Here it is, ruby-red velvet, rimmed with gray Krimmer fur, with a saucy shaped Krimmer collar that sports a red bow and Krimmer cuffs dangling red buttons.

Selling at the best shops

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♣ ♣ ♣

By correspondence she can consult Mrs. Adair on the annoying problems of a poor complexion, a blemished skin, insistent wrinkles and hollows or discouraging flabbiness and double chin, of alarming increases in weight, of unlovely eyelashes and eyebrows, eyes, and hair. And this with the satisfaction of *knowing* that the advice received is that of the woman who has done most o advance scientific beauty culture to its present-day efficiency. She can moreover obtain by parcel post the very GANESH preparations which are used by Society and Royalty the world over.

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Less generally used and less frequently advertised, but *none the less effective*, are the e GANESH Specialties: GANESH BOLERETTE, for reducing stoutness under the bust and the bust itself; made to measure, at $20. GANESH ACNE LOTION, $1.50. GANESH BROWN SPOT LOTION, for removing moth patches, $1. GANESH "LA FRAPPE," a small hand vibrator (not a machine) for bracing the muscles and increasing the circulation, $5.

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GANESH RETARDINE, for rubbing in, to reduce flesh; per jar, $1.75. GANESH BAROCARPINE HAIR OINTMENT, for nourishing the roots and preventing greyness, $2. GANESH RUBBER GLOVES, for whitening the hands, $1.25. Of course no list would be complete without mention of the GANESH CHIN STRAP, $5, $6.50. (illustrated) for reducing the double chin, and the GANESH FOREHEAD STRAP, $4, $5, for overcoming forehead lines. Other GANESH Specialties described in Mrs. Adair's price list, which, together with her Lecture Book, is gladly mailed on request.

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LAMBERT QUALITY

A smart bag of most distinctive lines. Genuine pin seal with fan cy silk lining. Silver oxidized, or covered fram e adorned with unique eagle clasp. Beveled glass mirror and handy coin purse. Lambert quality throughout. Ask for the Liberty Bag and look for the mark Lambert on frame.

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Beauty is not a matter of birth—it is largely a matter of habit, the habit of taking intelligent care of the skin—just a few short minutes each day—with a good cold cream, one perfectly suited to the needs of every woman on every occasion — social affairs, shopping, motoring, at night, etc.

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PERFECT COLD CREAM

"The Kind that Keeps"

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TWO SAMPLES FREE

Samples of Perfect Cold Cream and Poudre Amourette—a new and dainty Face Powder—will be mailed, free, on request. Address Dept. L.

DAGGETT & RAMSDELL
New York

A Youthful Tailor-made

Special $35.00

Becoming is this youthful tailor-made of Worumbo broadcloth with collar and cuffs of Marten fur. The coat is lined with peau de cygne. Unusual value at **$35.00.**

This model will especially appeal to those seeking something distinctive and exclusive.

When ordering give accurate measurements, but if not entirely satisfactory money will be refunded. Send for illustrated leaflet of other special values.

MAISON IRVING
366 Fifth Avenue **New York**

HANGING FABRICS *of* GOTHAM

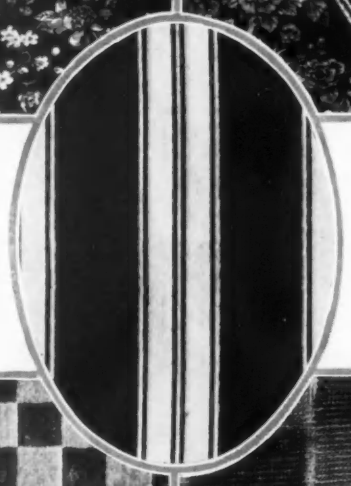
(Continued from page 126)

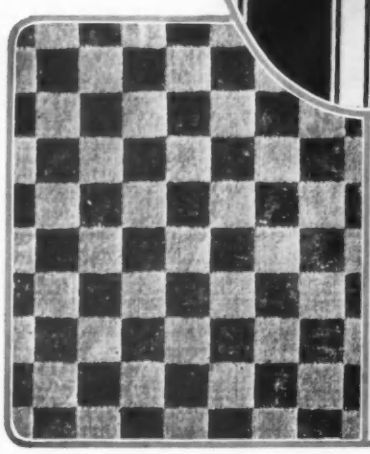
Dainty and Japanesque, and a rest and delight to the eye that loves gray and black and white effects is this imported cretonne of informal design; 31 in.; 75 cents a yd.

Large patterns with open spaces are best in formal rooms. The black and white of this imported cretonne is touched to color by gold and orange pheasants; 50 in.; $4.25 a yd.

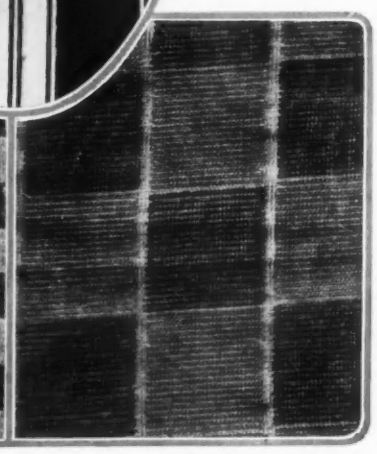
Black grounds are still in popular cretonnes, and orange in a dainty pattern gives this imported cretonne a good yet not bright color contrast; 31 in.; 75 cents a yd.

Pheasant, cockatoo, and other birds are in evidence on imported cretonnes. On a black ground the foliage is white, the birds green and gold, or vivid orange; 50 in.; $4.25 a yd.



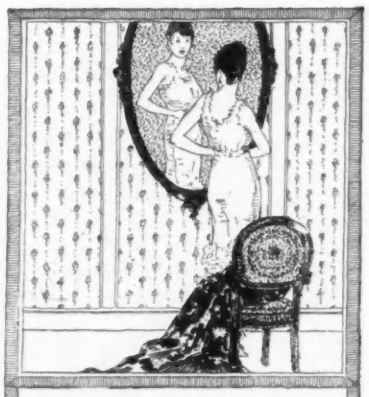


For furniture coverings a block check cotton velvet is of dull blues, violets, greens, putty colors, reds, browns; 50 in.; $5 a yd.



Lovely is a gray cotton velvet with mercerized stripes of blue, black, green, violet, or wine red; 50 in.; $5 a yd., up

This wide block check is in a madras, in black and light gray or in blue and brown, best for upholstery; 50 in.; $1.25 a yd., up



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The Aristocrat of Safety Pins.

BEAUTIFULLY fashioned from strong, slender, finely-tempered Steel wire, with needle-sharp, stiff points that pierce many folds of fabric; flat clasps that lie close to the garment; with sheath-protected coils that make "tangling" impossible. "Damascus" pins may be unclaspt from either side, and cannot come unclaspt accidentally.

Undeniably the best pin made for Boudoir, Modistes, Surgeon's and general use.

Made in Six sizes, polished to perfect smoothness. Nickel, Black or Gold finishes.
Sold everywhere. Always look for the Oakville Trade Mark on every card or paper of pins you buy.

Oakville Company
Pin Makers for 60 years
Waterbury, Conn.

Makers also of "*Clinton*," Never-rust Nursery Safety Pins and "Sovran," the King Pin of toilet pins.

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Vogue Patterns are unique. They are the replicas, in different colored papers of the models you select. The gown is of gray paper, the trimming of green paper, and the lining of brown paper; hand made and hand cut. With each pattern is given an illustration of the design you order. Orders by mail receive careful and immediate attention. See announcement on page 20 of this number.

Le Derniere Cri for a winter suit in a clever black and white combination and only one of many of a collection of models that has met with the approval of our distinguished clientele.

We have prepared a number of choice models for delivery at short notice at attractive prices.

Stein & Blaine

Furriers and Ladies Tailors

8-10 West 36th Street, New York City

VOGUE POINTS IN EVENING GOWNS

YOUTHFULNESS is undoubtedly the key-note of most of the new evening gowns, with a few notable exceptions. Chéruit and Jenny have both made youthfulness the characteristic of their gowns. Even some of the Worth models have this delightful and elusive quality. However, it is the house of Worth that makes the exception to the rule, as some of its models, especially those of black velvet, have the dignity befitting mature years. In a decade when youth has been the point most striven for it is a relief to find again models which suggest the older woman.

BROCADES, indeed all materials, have, strangely enough, a stiffness not so suggestive of youth as the frocks of which they are fashioned. Fabrics, notably the failles and grosgrains, show metal medallions which heretofore have not had a youthful appearance. Yet so subtle is the art of the looms of to-day that these brocades are of a lightness and piquancy of design which make them adaptable to youthful frocks. In the more dignified gowns, brocades of all sorts—some in scroll patterns, some in allover patterns, and some merely with a large medallion on a background of grosgrain—will be used, but not to the exclusion of velvet or of the plain taffetas. Arnold and Beer have used failles with small metal medallions in gowns untrimmed except for groups or rows of buttons.

METALLIC lace is very much in evidence. It forms the deep flounces of skirts or trims the corsage. Or again, thread laces may be embroidered in beads to give a more subdued shimmer. Martial et Armand and Beer have used metal lace with brocade; in one gown from Martial et Armand the bodice is of metal lace and the lace is used for the skirt from the hips down. A famous model in the Jenny collection was of rose faille brocaded in silver, puffed up jauntily at the sides and finished with a deep flounce of silver lace which gave a short length in the front and a train in the back.

VELVET gowns share the honors with the brocade and metal lace evening gowns. Some notable velvet evening gowns have been made by Worth, and two of them, the one dignified, the other youthful, are shown on page 77. In some instances the jeweled net so beloved by this house forms the transparent upper part or shoulder-straps of the bodice. Dœuillet has shown some charming combinations of black Chantilly lace and black velvet.

NETS must be mentioned before the question of materials can be left, as the all-net frock has not only been beautifully made by the French houses but by Lucile in America. A lovely frock of white spangled net has come from Jenny. A pretty model on this order is sketched above. The spangled net is relieved in this instance by a pointed bodice of rose taffeta and a taffeta sash arrangement which extends into a train.

TINSEL cloths and metallic fabrics are very smart as foundations for net dresses. One of the best of these fabrics is tinsel poult-de-soie, in which the metal thread is woven with the silk to give a metallic glint. This is woven not only in white and silver and white and gold, but in pink and silver, blue and silver, and blue and gold. Such a material is especially effective under net or as a section of the fitted bodice. Tinsel flowers are also smart, and when used sparingly are delightful. Georgette has used them with telling effect on a very piquant gown which has the full overskirt wired at the lower edge and caught here and there with the flowers to a more closely fitting underskirt.

Metal laces and spangled nets vie with the brocade gown and the velvet gown for first place in evening frocks

RIBBON is of great importance on evening gowns. Worth has used it on a quaint old-fashioned dress illustrated on page 77, where it is looped to trim the skirt and to form the sleeves. Jenny, too, has used ribbon in a number of ways, but in none more attractively than in a dress of tulle which bespeaks the débutante in every line. The full simple skirt has three broad tucks which are trimmed with short vertical lengths of the ribbon caught beneath the tucks and with roses hanging on the free ends. The effect is a rain of roses. Grandjean uses looped ribbons on the evening frock on page 79. Then, too, the old-fashioned quilling has been revived to border the skirt hem or to outline panniers or overskirts.

SLEEVES are once again making a rather shy appearance in the evening gowns. They are sometimes just little puffs of the sheerest soft tulle, or again ribbon is an apology for a sleeve; at all events the sleeve is still transparent. In some of the old-fashioned gowns appear the old short tight sleeves edged with frills.

TRAINS, odd as it may seem, are used on the short skirts. A number of Worth models show the full short skirt with a panel train—one of black net and velvet is shown on page 77. Chéruit, too, has shown a dress of white and silver, which though short in front had a separate train. This train could, unquestionably, be looped up in the back and dropped for more formal occasions.

PARIS LONDON

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Is Now Showing Exclusive Models From Their PARIS HOUSE
Also MODELS from PAQUIN, CHÉRUIT, LACROIX, LANVIN, JENNY, BOUÉ SOEURS and BERNARD

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REDFERN MILLINERY
has achieved Distinctive Success.
This Season's Models are especially Smart.

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"Marlboro"
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"Montville"
$7.00

THE FINAL
FASHION
IN FALL
FOOTWEAR

IN PRESENTING "MARLBORO" AND "MONTVILLE" WE FEEL THAT THERE CAN BE NO IMITATION OF THESE ORIGINAL CONCEPTIONS; IN MATERIAL, YES, BUT DECIDEDLY NOT IN STYLE AND CRAFTSMANSHIP. FOR WE HAVE OUR OWN CUSTOM BOOT SHOP ON THE PREMISES.

"MARLBORO"
High Cut Gypsy boot of patent kid. Black buttons or white buttons for contrast. Note the exceedingly smart line for this last. $7.00 the pair.

"MONTVILLE"
Form-fitting boot of dull kid, with black cloth tops. Insert of white piping around vamp and foxing. Sobriety and refinement the keynote. $7.00 the pair.

THE FALL FASHION BOOK IS READY. ASK FOR IT

William Bernstein
SHORT VAMP SHOES
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OUR ONLY SHOP

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NEW YORK

NO OTHER BRANCHES

Matched Hats and Collars Are the Latest
These Are Regina Creations of Course

Above is shown something new in headwear—something novel and stunning in collar to match the hat. It is the creation of the novel and beautiful that is winning for our Regina Hats the approval of the style leaders of America and the patronage of the exclusive shops and stores.

At the left is a set of rich velvet with a touch of fur, and at the right a set of finest velvet with trim of seal skin and metal novelties. You will find these and other sets in the best stores at a price range of $25 to $50. Many beautiful Regina Hats are shown at $10 to $15. To one best dealer in towns where we are not represented we have a most interesting proposition.

FRANKEL-FRANK & CO. KANSAS CITY, MO.

THE season's silhouette for smart fur garments. Wonderful lines created in this coat by clever construction—flare of skirt unique — measures at bottom 3½ yards.

In Hudson Seal trimmed in Taupe, black or sable fox, or skunk. $275.00

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Furriers and Ladies' Tailors

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Donegal Rugs

For full enjoyment of the great outdoors—not to mention indoors—you'll appreciate the snug warm comfort of these pure fleece Irish rugs.

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Wonderfully smart and serviceable are the ladies' great coats made of Donegal Rugs.

Good dealers in most cities are showing them as well as Donegal Rugs.

Donegal Coats $18.50, Donegal Rugs $12.50. Express charges prepaid. Satisfaction guaranteed or money refunded. Rugs shipped on approval.

Donegal Motor Rug Co.

17 East 26th St. New York

VOGUE POINTS IN TAILORED CLOTHES

TAILORED suits show surprising variety. The day is passed when the mode demands that all coats shall be of one length. This season they vary from the full, short, rippling coats of Jenny, through the more than hip-length, full coats of Chéruit, to the really long coats sponsored, among others, by Jenny and Martial et Armand.

SLEEVES are once again an interesting factor in clothes designing. The plain sleeve has been with us for some years, but now we find sleeves of infinite variations. They are no longer tight, and are most often bishop sleeves flared at the elbow and finished with deep cuffs. Moreover, the majority flare out at the wrist and are just—not long. In the more elaborate suits sleeves are sometimes strapped or banded, with the lower section flared over the hand. In the afternoon gowns the sleeves are, as a rule, of the material of the gown, although Jenny has made a number of very charming dresses showing the thin chiffon sleeve. In wraps also the sleeves are wide, although in some of the afternoon coats the tighter ones are still found.

COLLARS are usually high, and the newer ones are straight bands which fit the neck loosely and fasten at one side. Many of these reach to the mouth, and more often than not are of fur, or if not entirely of fur, show borders at the top of fur or fur takes some part in their construction.

FUR in fact, is very much in evidence this season, not only for the collars and cuffs of suits, but on afternoon frocks and even in broad bands on evening dresses. Down the front of coats are run bands as wide as six inches, as in the Premet coat on page 73, and twelve inches wide around the bottom. Fur is being used in narrow bands also. A notable instance is a wrap of Georgette's which has a full bishop sleeve banded at intervals from the elbow to the wrist with narrow skunk fur.—The same banding arrangement forms a hem around the bottom of the skirt section. Pretty scarfs for street wear with tailored clothes may be made of velvet with a band of fur around the top, and with the fur repeated around the narrow brim of the hat and again at the top of the crown.

SKIRTS in tailored costumes, although they hang straight, are surprisingly full. One of Jenny's models measures as much as seven yards wide yet the fulness is hardly more apparent than in a skirt measuring four yards. The fulness is invariably rather concentrated at the sides, in soft plaits, in gathers, or in the pipe-organ plaits which are proving so popular. In the afternoon and evening gowns, this tendency to flare at the sides is even more pronounced. Jenny and Worth have even introduced a small hoop which holds out the skirt at the sides. In some instances where a hoop is not employed, a fold of crinoline gives the necessary extension. Bands are a favorite trimming for skirts, both tailored and otherwise, and on a Royant model broad bands of velvet were used on a cloth skirt. On the Arnold model on page 52 bands of moire are set on a black net skirt.

A BUTTON season it is also, and a season of fancy buckles and ornaments which are used sparingly, perhaps, by the better couturiers, but yet with telling effect. On a Jenny suit for instance, a cut steel hook and eye formed the fastening of collar and belt.

A Jenny frock with Jenny's newest touch—a colored collar instead of white. Here pink taffeta contrasts with the dark blue of the frock

SATIN is a material which will be used this season for suits. A plum colored satin suit has a three-quarter-length coat fitted at the waist with slight gathers and trimmed with collar, cuffs, and a deep band of blue fox around the bottom. Velvet, too, is very popular, and velveteen has been used for suits and for very smart afternoon wraps and for street and informal evening wear.

BRAIDING and embroidery are making their appearance again, and have been often sponsored by Georgette and Jenny. In a well-known Georgette suit braid is set quite closely together in band effect. A very fine tracery of metal thread is a smartly modish trimming that can be used equally well on chiffon or serge. In the Jenny gown of dark blue serge illustrated on this page embroidery in shell pink is used sparingly in a band effect down one side. The plain waist suggests the Russian blouse. The high collar of pink taffeta is caught by two moonstone buttons at the base of the throat, and the belt is caught with a gold buckle.

JENNY has been showing collars and chemisettes of colored batiste or heavier materials such as taffeta in many of her models, to replace those of white. In some instances this gives a very charming effect, but the idea must be used with discretion.

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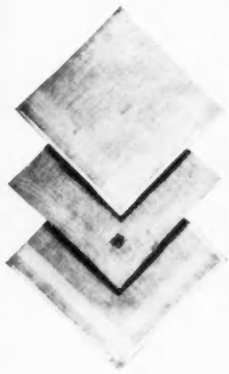

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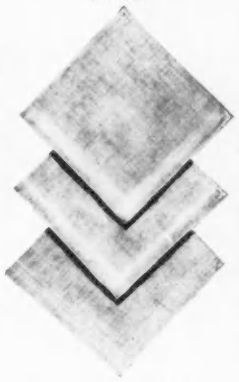

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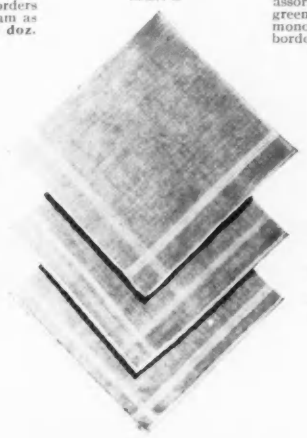

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With bands and buttons of Seal, this three-piece suit of Autumn tan chamois cloth is one of the imported models shown by Weingarten & Pearl. The long flaring coat runs to the bottom of the short flaring skirt—in lines that become the semi-slender.

A simple blouse of Georgette crepe in a soft shade of tan to match the suit is shown with this model.

Tailored suits, gowns, wraps, simple afternoon frocks, furs that are strikingly original.

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THE ANALYSIS *of* COSTUME

MONSIEUR GEORGES stood by while the fitting went on. It is his work to assist at fittings, answer questions, and give common sense artistic advice as to what the particular individual should wear.

"A dark blue suit, M. Georges, nothing more?" and the customer glanced at him deprecatingly.

"*Rien de plus*, you say? A better basis for a street costume could not be found, mademoiselle. Only we must think about the rest."

"*Le reste*" is M. Georges's expression, and it means all those considerations of color and line and detail that make of a costume a harmonious whole.

ANIMATING MIDNIGHT BLUE

"A midnight blue serge," he went on, "bound with black silk braid and trimmed with a black satin sash,—distinguished, but dark. *Bien*, the hat shall animate it." He smiled. "What say you, mademoiselle, to a small shiny black turban—not a funereal black, you understand—with a dull blue velvet ribbon laid around the crown and tied in a small chic bow just back of the left side. Then straight in front, an upright bouquet, high as my hand." He held it up; a smallish hand for a man. "At the base, flowers of dull blue in two shades,"—he began the imaginary bouquet. "Above, small poppies, coppery red, and one almost orange, and higher up, asters,—a dark reddish violet, a lighter violet, and the little one at the tip, a violet blue. Now a faint sprig of fine yellow among the blue flowers, delicate green leaves worked all through, and voila!, it is well-designed, that bouquet." He held his imaginary posy at arm's length, frankly admired it.

"Isn't it pretty gay, monsieur?" faltered the fair customer. "I hate gaudy things."

"*Si*," he agreed cheerfully, "but there is very little of it and the rest of your costume is so dark. Now, mademoiselle, add to your jacket a dainty collar of butter colored linen and tan—no, much better, yellow—chamois—gloves long enough to rumple below the three-quarter-length sleeves, and behold a costume—discreet, distinguished, and properly designed."

One reason why M. Georges is so valuable is because he explains his reasons for doing things.

SECRETS OF THE COLOR SCALE

"*N'est-pas, mademoiselle*, a suit of midnight blue is almost black? Very well, a black hat will emphasize the blueness of the suit. Dark blue and black? Too somber! Put a lighter, fresher shade on the hat. But black and two blues—" he shrugged. "So monotonous! We must have life, contrast! Orange and blue are complementary colors; that is, if used in the right shades, they will always increase the value of each other. Did you know that, mademoiselle? To learn about complementary colors will help you to dress smartly and becomingly. But orange is too bright for you, who are blonde, so for your hat I deepen it to coppery red—that is quite sympathetic to dull blue, also—and besides I tucked in some delicate yellow to keep it light enough. Red, of course, melts into reddish violet in the color scale, reddish violet into violet blue, and violet blue into clear blue. Blend the whole with fine green and you have a nosegay that every artist will admire."

"But the yellow gloves, monsieur," came the protest. "They are so fearfully bright!"

"They are tonic, mademoiselle. Somewhere about your suit there must be a touch of brightness to give style. Those gloves will pull the whole costume together. But don't make the mistake of wearing tan shoes; that would give a spotted effect and take away from the sober richness of the blue and black costume.

"Observe, mademoiselle, I will use the same colors unintelligently. Instead of a black hat, we will have a straw color; trimming, coppery red flowers and green leaves; gloves, bluish gray! Horrible!

"Chère Miss, a costume is like a paragraph; it can express only one idea, and that one must be clear, simple, and correctly worded. In planning a costume great care must be exercised in selecting the ground color, otherwise the color scheme will never be fine. Avoid olive brown, golden brown, cold drab shades of gray, and ineffe tive gray greens. Take a clear definite color,—dark blue is best of all,—a good black, clear purple or violet, pure bottle green,—something that has life without being startling. Plaids are good, shepherd's plaid, mixed cheviots and fine stripes—" Suddenly, he turned bowing and smiling toward two ladies who passed through the shop.

"*Regardez, mademoiselle*," said M. Georges. The elder woman wore a suit of dark violet moire, and her black hat was trimmed with bluish red roses. With her iron gray hair and fresh color, she was as distinguished as she was interesting. M. Georges approved her gravely.

"Excellent, mademoiselle," he commented simply.

The younger woman was exquisitely fresh and blonde, in a smart black and white check and a bright red hat. She wore such a dainty tucked vest in the opening of her coat. The brilliant little hat was the one touch of color about her.

Monsieur Georges smiled at the picture.

"*Tres bien*, charming in color and line."

"Line?" queried the customer. "Does line require that I wear the posy on my hat straight in front, monsieur?"

"The posy on your hat?" laughed M. Georges. "Certainly, mademoiselle, it is necessary to the line composition."

CONSISTENCY IN HAT AND GOWN

"Miss Emory, please!"

He beckoned, and a little French marquise of a model tripped forward. Her flowered overskirt was puffed at the hips and drawn back over a full petticoat, her bodice with its V-shaped vest was cut square in the neck and showed a small rolling collar. With this frock, she wore a plateau hat dipped forward over her eyes and lifted high in the back, with a wreath to accentuate the shape.

"Here, mademoiselle," he explained, "is an excellent example of what I mean. You see, it is like this; designs are made up of repeated lines and contrasting lines. Now the dip of that plateau is so striking, that if it is to harmonise with a gown the gown must repeat that line, otherwise the two will not hang together. Or, the other way round, that vest is so decided in shape that its lines must be repeated, on a smaller scale, of course, in the hat. This gives a connection between them.

"Now, look at the frock itself. It is designed on the basis of opposing or contrasting lines, for the lines made by the polonaise drawn back—an inverted V—are those of the vest turned upside down and, incidentally, those of the plateau also. The eye unconsciously always recognizes the relation between contrasting lines and shapes.

"But it is not enough that hat and frock compose from the front. They must harmonise from all sides. Turn, Miss Emory, please. Do you notice? The sides of the polonaise run down, the plateau runs up,—opposing lines; again at the back, the polonaise droops, the hat rises. That is line composition.

"And the end of it all," he finished, "the careful thought, the designing,—it is a smartly dressed woman, her silhouette clear-cut and telling; a harmony of color that pleases the eye; a pattern of lines and shapes, restful and yet tonic,—the result, mademoiselle, is Style!"

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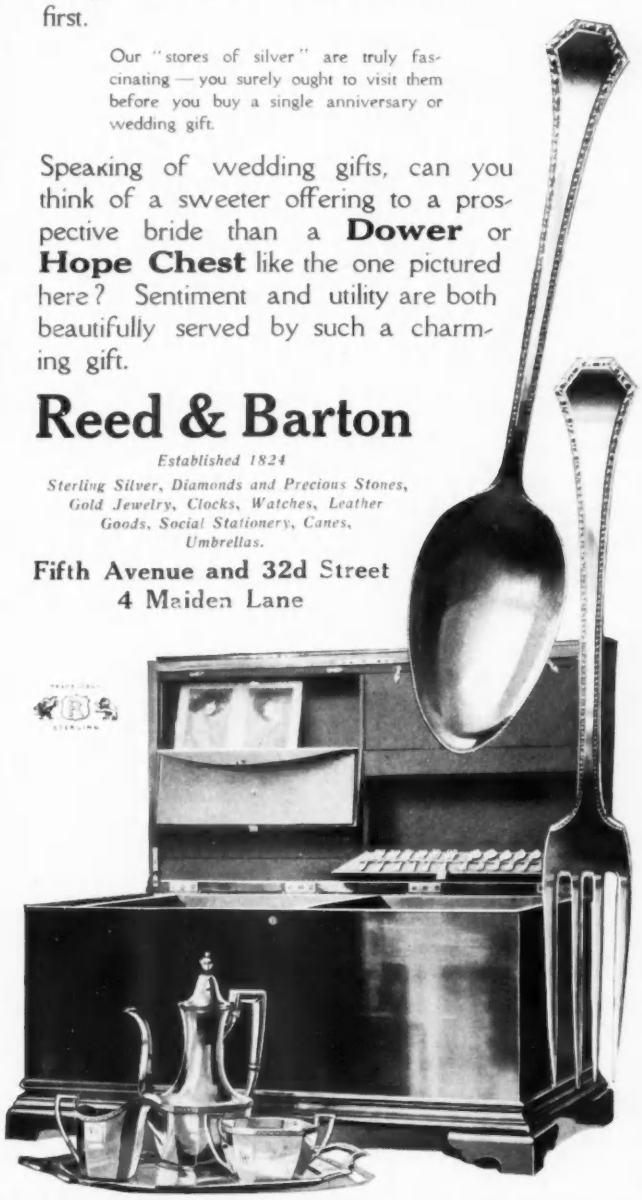

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Plaid petticoats will be worn again this season; the one shown in the armoire is blue, green, and red, and scalloped deep at the edge. Bonwit Teller and Co.

The maid holds a petticoat which is most effective under a tailored suit. It is of black and white striped silk trimmed with black velvet ribbon. Wanamaker

THE PETTICOAT SWISHES IN

(Continued from page 48)

stand out, not stiffly, but softly and gracefully. The front panel, which is attached to a close under slip, is, however, entirely unboned. This is a Worth model.

JENNY, WORTH, AND PAQUIN

The problem of the petticoat has become an absorbing one. The French couturiers are offering everything in the way of petticoats from a silken affair stiffened with crinoline at the hem to—none at all! Mme. Jenny, always ingeniously resourceful, has made of the petticoat a thing of beauty, and takes care that its loveliness shall not be altogether hidden under the outer skirt. To this end, the lower part of the skirt proper to the depth of fifteen inches, is often made of lace so that the gold-embroidered underskirt, which, by the way, is sometimes made of velvet, may be seen and admired. A skirt of blue serge rejoices in the possession of an underskirt of blue satin banded on the outside at the hem with a two-and-a-half-inch band of yellow cloth. The outer skirt is finished on the inside at the bottom with a similar band of cloth, placed so that just a line of yellow, like a piping, is visible from the outside. The underskirt is rather narrow and the outer skirt of serge is very wide.

Worth and Paquin each show skirts corded on the lower edge—a cord of digital thickness covered with silk like the skirt. Other houses distend their skirts at the bottom by means of crinoline, discreetly applied, and still another—Beer for instance—relies solely for the flare at the bottom on the great width of the skirt.

A shadow-proof petticoat of white silk is made with a double front. The flounce is of silver lace and a chiffon heading; there is an under ruffle of chiffon to keep the lace from cutting stockings. Le Chiffonier

A petticoat of white crêpe de Chine embroidered in pink, blue, violet, and green flowers and frilled with Valenciennes lace. The skirt has cordings to round it out; the underbodice matches it. Mme. Paula

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BEGIN, by *building* up and *firming* these facial muscles—strapping them in the "Arden" manner, using Venetian Muscle Oil, Orange Skin Food and Adona Cream, according to the Home Treatment fully described in THE QUEST OF THE BEAUTIFUL, a dainty booklet free for the asking.

NEXT, *soften* the texture and *clear* the skin of all blemishes by the use of Freckle Cream, Ardena Skin Tonic, Pore Cream, Velva Cream or Bleachine Cream. (Write to Miss Arden and she will tell you which are best for your individual case.)

THEN, *beautify the surface* with Amoretta Cream, Crème Vanité (nose cream, to retain powder), Lille Lotion, and Venetian Flower Powder (shades to suit all complexions).

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AND IT WILL—if you follow Miss Arden's gratis advice on this delicate subject—for most women *are* sensitive regarding such a proof of advancing years—and it ages even a young face.

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is a Special Astringent which firms and tightens the skin, adding to its elasticity; tones up flaccid muscular tissues, thus lifting them into the contour of youth and smoothing out lines and wrinkles. Faces that are aging, and those where the flesh is' loose, leathery and shrunken, are immensely benefited by this new astringent, when used with Orange Skin Food or other nourishing Arden Creams.

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Venetian Ardena Skin Tonic—braces, clears and whitens the skin, Bottles, 75c, $1.50, $3.
Venetian Orange Skin Food—Jar, 75c, $1.50, $2.50.
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ACCESSORIES AFTER THE FASHION

(Continued from page 43)

Some of the collars envelope the shoulders, others envelope the head. Most amusing of all is Doucet's huge collar of fur, sketched second from the lower right, on page 43. It looks like a muff worn on the neck. Even with a *moyen âge* neck Doucet covers the neck with fur; for this is used a dog collar of medium height topped by a fluted ruche of tulle or batiste. By the way, it was Doucet who introduced the dog collar of fur with the décolleté frock. If we follow the ideas of this house, we may soon be wearing Elizabethan ruches, for the single layer of fluted white batiste is most suggestive.

Very pretty and very cleverly wired is the circular collar of white batiste shown in the sketch at the left in the middle of page 43. Circular pieces of batiste form the flaring cuffs. The Louis XIII collar of last year has grown so large that it envelopes the shoulders like a short cape, and is often made of lace.

A tiny triangular muff of fur with a pocket for each hand is Worth's concoction

BLOUSES LINED AND OTHERWISE

Collars may be high, and sleeves may be long, but when a frock becomes too practical it immediately loses that particular snap which can be expressed only by the word *chic*. So with a practical high collar and a practical long sleeve, the couturiers can only save the day by slitting the blouse from throat to waist and allowing it to gape all the way down the front—not much protection against the cold blasts of winter. Blouses thus opened are worn over the daintiest of corset covers, adorable affairs of tulle, ribbon, and lace.

Occasionally the blouses are lined—but even the linings can not be called practical. One couturier lines the fronts of a lace blouse with satin, covers the top with a Louis XIII collar of satin, and leaves the back quite unlined, so that between the lower edge of the collar and the waist-line the blouse has a most décolleté air. Lanvin lines the front of a chiffon blouse with cloth, peach blow cloth, and pays not the slightest attention to the back.

THE BARREL FLARE

As a lining, cloth has replaced silk to a great extent. Skirts are faced at the bottom with cloth—always of a contrasting color. Premet calls attention to the fact by sometimes turning up the hem directly in the back. Not satisfied with having made the skirts very short, designers continue to slash them, loop them up, or make the lower part transparent so it suggests even greater brevity than it possesses. Many frocks of velvet are made to look very soft and filmy by insertions of chiffon. Sometimes all seams are joined with *entre-deux* of transparent galloon or net. Skirts are hemmed à jour, and even though skirts are very wide and some so full that they have a decided barrel flare, they are made to look soft and fluffy by all of these little transparencies.

Lanvin lines long separate coats with light gray cloth; the cloth lines the fronts and skirt of the coat and silk is used around the waist and shoulders. Evening cloaks too are lined in this way.

VARIETY IS THE SPICE OF FASHION

An oddity of the mode which will appeal to one who has an economical turn of mind is the promiscuous way in which frocks are trimmed. Very rarely does the same trimming appear on the skirt, the blouse, and the sleeve. Instead, couturiers make a point of using a little bit of everything on the same dress. A frock may be finished at the bottom with a ruche of tulle, may have a band of ribbon half-way up the skirt, may be girdled with beads, may have fur at the wrist, and may be topped with a white batiste collar. Paquin uses flowers most lavishly; she festoons them all over skirt and bodice.

TASSELS TAKE ADVANTAGE

Tassels take advantage of every opportunity to dangle from something or other, and a bushy black tassel dangles from the unique little muff sketched at the top of this page. The muff looks like a fur hat upside down; there is a wee compartment for each hand and a cord to slip over the head and hold the affair on.

The fulness and shortness of skirts have offered opportunity a plenty for cleverness of detail. The tiny sketch second from the bottom of the page shows the way organ-pipe folds may be used to introduce fulness. The folds top a back section set in at the low waist-line. The sketch at the bottom of the page illustrates one of the ways of shortening a skirt. Instead of snipping it off or puffing it out to shorten it, the couturier turns it up like a cuff right in the middle of the back.

Organ-pipe folds are used in different ways; at Premet's they hold the fulness of a skirt

One way that Premet uses to shorten a skirt right in the back is to turn it up like a cuff

The big flat muffs of yesteryear are being supplanted by two special varieties of the new season. One of these two types of muff is the absurdly small barrel muff of fur with little, if any, elaboration in the way of tails or frills. The other is the affair of chiffon and narrow velvet ribbon with a modicum of fur and a maximum of smartness. However, the most amusing vagary in the affairs of muffs is the decision of one or two of them to muffle the neck instead of the hands—but at any rate, they insure madame a protected throat.

(Continued on page 140)

Barnabas BRAND

Faultless in Form, Fit, Finish and Fashion

Correct Uniforms

For Nurses and Maids

New Fall Models Ready to Wear and Made to Order

815
Special
In white..**$2.25**
In blue..**$2.00**

7190
Coat with Cape..**$33.00**
Bonnet with Veil...**$10.50**

882 — Mohair Uniform, black or gray..**$6.50**

2890—Apron, lawn with embroidery..**$1.50**
Collar and Cuff Set to match..**40c**
Cap to match.....**25c**

Made also in Dotted Swiss, Fine Nets, Organdie, India Linen, etc., at different prices.

Specialty House

Expert Service in Every Department

NURSES' OUTFITTING ASSOCIATION INC.
450 Fifth Ave. New York

Send for Catalog B. B.

PAINTED FURNITURE

INEXPENSIVE AND CHARMING
Decorated in any Color Scheme

"Danersk" Decorative Furniture is a delight to live with—it gives color and "life" to informal rooms of city apartments, studios and every room of country houses.

Singlepieces or complete sets for any room.

Manufacturer to User

Write for Booklet "B"

Erskine-Danforth Corporation
2 West 47th St. New York

Triple Mirror Dressing Table (X18)
Top 40 in. long; 22 in. wide; 29 in. high

GOETZ Silks

LININGS so beautiful that you will be tempted to turn your coat inside out; so durable there will be no fear of inside shabbiness; so altogether attractive that your pride in your coat will be doubled. That is the real meaning in the name Goetz* Silks. Of these, Goetz All Silk Satin has won its way to highest favor. It is a most suitable lining for every sort of garment, and is also extensively used for making waists and dresses. Like all Goetz Silks, its wearing quality is beyond question.

The name Goetz woven in white in the selvage is your assurance of the utmost value in silks.

GOETZ SILK MFG. CO.
Madison Avenue and 34th Street, New York

*"Gets"

Forsythe Fall Tailormades

F-4—Tailored blouse with five pleats from shoulder down front of waist—fastens with five pearl buttons. Convertible collar to wear high or low as illustrated. In heavy washable silk cashmere, white only.

Price, $7.50

F-4A—Same model in fine quality crepe de chine. White, flesh, maize, rose, black and navy.

Price, $7.50

F-5—New blouse with reveres. Large collar can be worn flat or buttoned high forming crush collar—finished with hand-made button-holes and large pearl buttons. In silk broadcloth, all white, or white with collar and cuffs of red, Belgian blue, emerald, primrose and gold.

Price, $10.50

F-6—Novelty blouse, pointed fronts, fastening with large pearl buttons. New pointed stock collar. Flare cuff finished with three pearl buttons. Made in silk Marvellieux. Colors: white, flesh, rose, helio, light blue, sunset, maize, black and navy.

Price, $10.50

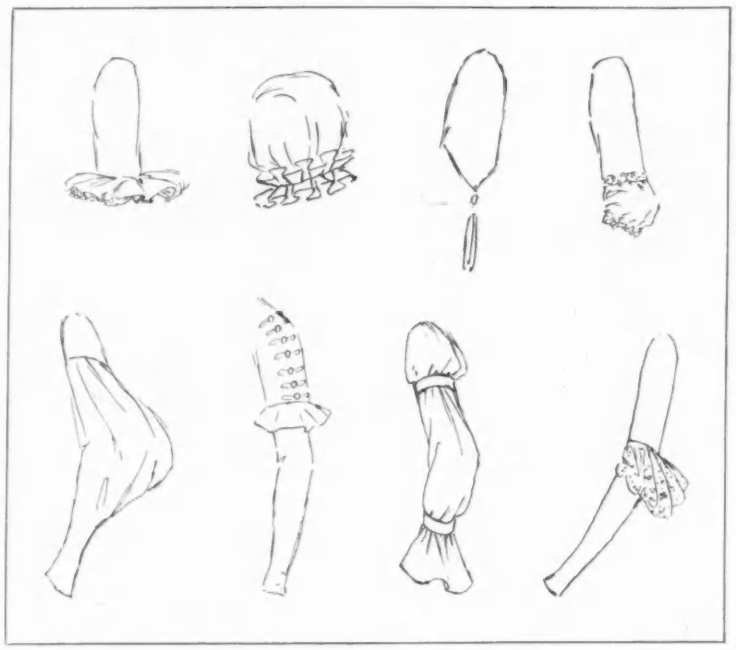
Mail Orders promptly filled

JOHN FORSYTHE & SONS
The Waist House
3 WEST 42ND STREET
NEW YORK

No connection with any other house doing business under the name of Forsythe

ACCESSORIES AFTER THE FASHION

(*Continued from page 138*)

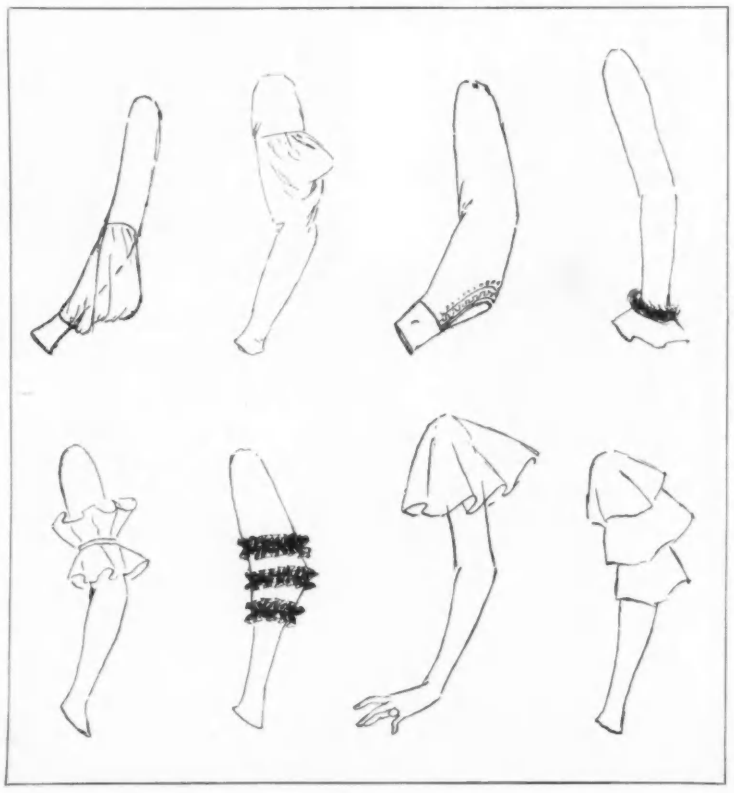


Across the top are a sleeve with a flat puff to make you think it is a frill, a shoulder puff with a ruche of black velvet, a satin sleeve cap and bead tassel for an evening gown, and a sleeve with a coquettish little puff at the elbow and lace above and below

In the lower row above are a full drooping mutton-leg sleeve of satin, a smart raglan sleeve buttoned almost down to the elbow, a graceful model drooping from one puff to another and frilled, and a tight chiffon sleeve lace-puffed at the elbow

In the row of sketches shown just below are a sleeve of velvet with a chiffon puff, a mutton-leg sleeve of velvet, a bishop sleeve with the fulness cut out above the cuff in a unique way, and a long slim sleeve with a frill and a ring of fur at the cuff

At the bottom of the page are a velvet sleeve with a charming little double ruche of velvet, a black chiffon sleeve with ruches of black velvet, a cap of taffeta for an evening dress sleeve in the circular form so much used, and a cloth sleeve with a triple cape



No. 368. Pink satin evening gown. Bodice piped with self-material. Fold across shoulder, sleeves and over-skirt of pink chiffon to match satin. Sleeves and chiffon skirt finished with narrow satin ribbon. Crush belt of chiffon drawn over to side of skirt. Artificial flowers at front and side of belt.
Price, prepaid **$15.00**

No. 234. Velvet dress made in coat effect, with collar, cuffs, revers and vestee of white satin. Trimmed with gold ball buttons and braid.
Two box pleats at sides and inverted pleats at back of skirt.
Colors: black, navy, dark green, African brown.
Price, prepaid **$10.00**

DIRECT BY MAIL TO YOU
CARLETON DRESSES, SUITS, COATS

Authentic in style. Made in our own workroom and sold by mail only. Money cheerfully refunded if not satisfied. Carrying charge prepaid. Write for booklet of Fall Styles showing smart dresses and tailored suits.

Carleton Costumes INC.

286 FIFTH AVENUE NEW YORK CITY

Arly's Masterpiece

La Bohême

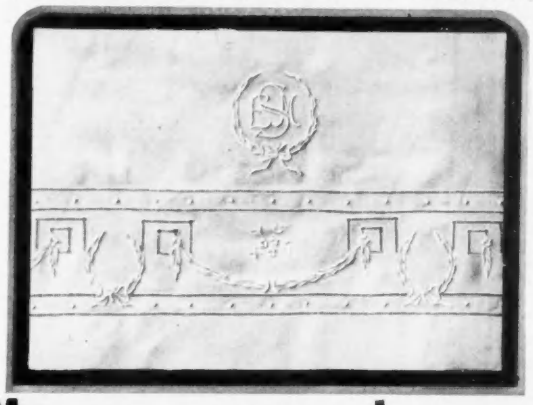
—the creation of a connoisseur's fancy—which has met the approval of the most discriminating.

At the best stores *$4.00*

A generous sample of this wonder fragrance in a miniature replica of the $4.00 bottle will be sent to you for 25c.

V. VIVAUDOU CO., Inc. Times Bldg., New York

GRANDE MAISON DE BLANC



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OUR STOCKS INCLUDE LINENS FOR EVERY HOUSEHOLD REQUIREMENT INCLUDING··· BLANKETS, COMFORTABLES & BED SPREADS

Fifth Avenue 44th and 45th Streets
New York

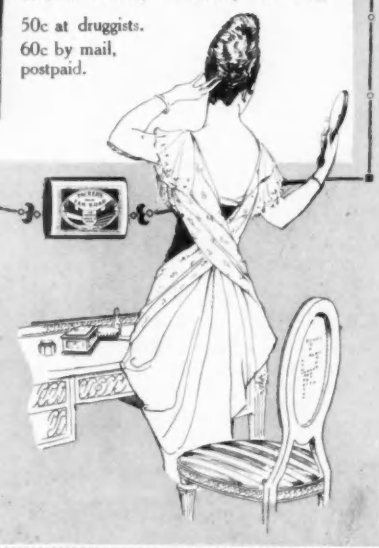
PACKER'S LIQUID TAR SOAP

cleans the scalp thoroughly and delightfully.

A clean scalp is half the battle towards establishing a healthful and beautiful growth of the hair.

The Packer Mfg. Co.,
81 Fulton Street, Suite 87K, New York

50c at druggists.
60c by mail, postpaid.



Chauffeurs' Outfits

Special

AT

$43.50

Overcoat, Suit and Cap to Match

Smart, neat, perfect fitting, and durable; the best value in Motor Clothes for Chauffeurs that can be bought.

A Double-breasted Overcoat. A Smart Norfolk Jacket, with Trousers or Breeches. A Cap of Regulation Chauffeur's Style.

Made of fine quality worsted whipcord in two shades of gray and in tan—the outfit complete **$43.50**, or, as follows:

Overcoat .	**$25.00**
Suit . . .	**$16.50**
Cap . . .	**$ 2.00**

Suit with two pairs of Trousers or Breeches or one pair of each—**$23.50**

Other Outfits of Better Grade at **$57.50, $75.00** and **$125.00**
Dusters That Beat Anything in America at **$5.00**
Made of splendid GRAY MOHAIR

Brill Brothers

BROADWAY AT 49th ST.

NEW YORK CITY

Bergdorf Goodman

present

the Fall Fashions as depicted in their Paris importations and original creations. Several hundred models assure patrons the widest latitude for selections

Gowns Suits Furs

616 Fifth Avenue
49-50th Sts.
New York

Geraldine Farrar herself is represented as a trilling nightingale and below are figures reminiscent of Madame Butterfly, Marguerite, and the Goose Girl

BOOK-PLATES

As an index to character, book-plates are only second in importance to painted portraits, for book-plates indicate by their searching symbolism the hard-ridden hobbies and latent characteristics of the possessor. A book-plate is a very personal thing, and its composition is supposed to be indicative of salient characteristics and a discreet reminder of the "thine and mine" distinction.

THE "FATHER OF BOOK-PLATES"

All of the historical data connected with the origin, growth, decline, and renaissance of the book-plate has been carefully collected from remote and obscure sources by members of the various ex libris societies, and by individual collectors of rare and interesting examples of this art. Exhaustive studies have been made on the subject, beginning with the work of Albert Dürer, Holbein, and the "Little Masters."

Albert Dürer has been called the Father of Book-plates, and as Germany was the birthplace of this particular form of art, a vastly larger output of engraved and etched plates has come from Germany than any other country. For a considerable time the craft of Dürer flourished and spread, and then came a period in later years when the book-plate production degenerated into a set of serio-comic whimsicalities, in which artistic values were lost in questionable Teuton humor. Nevertheless, some of the most valuable and important examples of this art have come from German engravers and etchers.

The magnificence of illuminated texts and bookbindings in France and Italy retarded the adoption of book-plates in these countries. Libraries were so personal in their bindings and their distinctive marks of ownership that a further mark of proprietorship seemed superfluous, if not profane. But as the facilities for possessing libraries increased, especially during the eighteenth century, book-plates of great beauty appeared in these countries.

The plate of Mrs. Joseph Pulitzer shows an easy chair, an open casement, and the comfortable number of books which means they are intimate and tested friends of her leisure

LONDON EX LIBRIS SOCIETY

In England, the art has always held an important place, and since the foundation of the Ex Libris Society in London, an added impetus has been given to both research and production. Many of the best heraldic plates are to be found in England, and the late C. W. Sherborn contributed some of the finest engraved book-plates there are.

During the past decade America has made tremendous strides in this art, as the field for this work is greater here than in any other country. A small percentage of the population possess family arms with which to mark their volumes, and the demand for individual insignia with which to stamp private libraries is correspondingly great.

(*Continued on page 144*)

La Mode

TRADE MARK REGISTERED

Introduces 352. Maid's New Service Dress
For Fall 1915

These dresses come in Grey or Black Mohair, Merceriz d Poplin and Cotton Pongee in a varying range of prices.

La Mode Maids'
Dresses are sold in Greater New York by

B. Altman & Co.
Abraham & Straus
H. Batterman & Co.
L. M. Blumstein & Co.
Best & Co.
Lord and Taylor
Fred'k Loeser & Co.
R. H. Macy & Co.
Jas. McCreery & Co.
Saks & Co.
Franklin Simon & Co.
Stern Bros.
John Wanamaker

and by reliable dealers everywhere. If your dealer cannot supply you, write for Booklet V, showing other models

Black or Grey Cotton Messaline.
$4.00 in U. S. A.

MADE UNDER CLEAN AND HEALTHFUL CONDITIONS — NATIONAL CONSUMERS LEAGUE — USE OF LABEL AUTHORIZED AFTER INVESTIGATION

Popular 309 in Black or Grey Cotton Pongee.
$3.50 in U. S. A.

HAYS AND GREEN
352 Fourth Ave., N. Y. City

PARIS NEW YORK

Pursell

A PRESENTATION OF UNUSUAL INTEREST

ORIGINAL FOREIGN MODELS
FALL 1915

GOWNS
WRAPS
TAILLEURS

EXCLUSIVELY FEATURING:
Reproductions of Original Models
TO INDIVIDUAL ORDER

No Catalogs

26 EAST 55TH ST.
NEW YORK

Go now to California

After December it will be too late to see "two fairs for one fare"

The San Francisco Exposition ends December 4.
The San Diego Exposition ends December 31.

This is the opportunity of a lifetime!

Round-trip railroad ticket from Chicago (for example) only costs $62.50, via direct lines; on sale up to November 30.

Sleeper berth, $7 to $13 each way.
Meals en route, $2 to $3 a day.
Side trip to Grand Canyon, $7.50 extra.

Allow $4 to $7 a day for one week at the Expositions.
Add enough for incidentals.
Return until December 31.

On your "Santa Fe way" to California visit the Grand Canyon of Arizona—sleeper on California Limited to the rim.

Ask for Exposition folder, "Gran' Canyon Outings," and California Limited book.

W. J. Black, Pass. Traffic Mgr.
A. T. & S. F. Ry.
1048 Railway Exchange,
Chicago

Dolly Varden Longue $18. Stained $21

Plain Denim Cushion, $4.50
Cretonne Cushion $6.00

This smart longue was favored with immediate approval when it was displayed in the Minnet showrooms recently. It is essentially an indoor piece of furniture, designed for those who wish to furnish their homes in willow furniture of the best grade. It will look well in any surroundings, especially if it is harmoniously cushioned and stained. The seat is 46 inches long and the back is 26 inches high from the seat.

Minnet Willow Furniture has won the approval of interior decorators and the owners of smart town and country homes. It is made in many pleasing designs and gives any room a refreshingly cozy appearance. The new Minnet catalog will be sent to you upon request.

Minnet & Co

Mfrs. of High Grade Willow Furniture
364 Lexington Avenue
Bet. 40th and 41st Sts.
NEW YORK CITY

Bellwood Telephone Table and Seat

Natural $14 *Stained $15*

This is a handy innovation in willow furnishings. It fills a need that has been felt for many years. Almost as handy as the telephone itself. Measures 22 in. across top.

Burby

In our new shop

714 Fifth Avenue

Millinery, Gowns
Wraps and Furs

Smart street frock, combination of taffeta and velvet, fur trimmed in black, brown, navy, green, Garabaldi red and taupe. Price $35.00.

Agents for Burby Glue, $1.00 quart can. Money refunded if not satisfactory. None genuine if it does not bear our name.

714 Fifth Avenue
New York

B O O K - P L A T E S

(*Continued from page 142*)

Heraldic designs are most often employed in book-plates but in their absence adroitly combined emblems of significant personal tastes and characteristics are used with charming results.

The book-plate designer must be possessed of much intuition, as well as creative ability, for his task is to indicate and emphasize the dominant personal note, and by the skilful manipulations of his burin to create an ensemble which shall arrest, please, and impress the imagination. And because the plate is so very small, the work calls for the greatest delicacy of touch and the highest proficiency of artistic ability.

Yet, unfortunately, much of the original charm of any copper-plate engraving is lost in the reproduction, in which mechanical means are of necessity employed. When tens of thousands of copies are to be made of an engraving, the beauty of the original plate is always somewhat dimmed, if not entirely lost.

Made especially for Mr. George Arents, Jr.'s magnificent collection of books about tobacco is this plate with the weed itself much in evidence

AFTER THE EIGHTEENTH CENTURY

The book-plates illustrated on this and the preceding page come from the burin of Mr. George H. McCall, a well-known English engraver. For a period of some years Mr. McCall was librarian in one of the large London libraries, and his facilities for research and study, added to his natural talent, have placed him among the foremost ex libris artists of the day. Some of his earlier work appeared in "The Ex Libris Journal" in 1903, while he was still residing in London, but for several years he has had a studio in a quiet square in Passy, from which his reputation as an artist of ability has spread.

A certain similarity between Mr. McCall's work and that of the French engravers of the eighteenth century may be easily traced; though in no sense imitative, Mr. McCall's plates are strongly suggestive of the light and delicate vignettes of this period.

INDIVIDUAL BOOK-PLATES

In the Geraldine Farrar plate shown on the preceding page, Mr. McCall represents Farrar herself by a trilling nightingale, while below, reminiscences of Madame Butterfly, Marguerite, and the Goose Girl from the Königskinder are variously distributed. A lyre, the masks of comedy and tragedy, and two significant laurel branches have been combined to complete this plate.

A delightfully restful plate, photographed on page 142, is the one Mr. McCall designed for Mrs. Joseph Pulitzer a few years ago. A handful of flowers, an easy chair, an open casement, and a comfortable number of books suggest a quiet interior where books are intimate and tested friends.

Mr. McCall's favorite plate among the many he has engraved, is the one photographed below, which was made by him for members of the de Quincey family. The sheaf of poppies on the left of the plate suggests the "Confessions of an English Opium Eater," written by Thomas de Quincey, and the legal looking tomes and diamond-paned windows bring a vision of the Inner Temple, where Thomas de Quincey spent a great portion of his literary life.

The book-plate at the top of the page was designed for Mr. George Arents, Jr., and was made especially for his magnificent collection of books relating to tobacco. The weed itself is employed in a conventional manner on the plate, and pipes and cigars figure in the decoration. An ancient tobacco shop is shown and Captain Whiff, Captain Pipe, and Captain Snuff are enjoying a chat on the newly discovered charms of Lady Nicotine.

Mr. McCall's favorite among the many plates he has engraved was made for the de Quincey family; poppies suggest his "Confessions of an English Opium Eater"

DETAILS OF PLATES

A massive oaken door with heavy hasps and bolts stands slightly ajar on Mr. Edmund Oliver's plate. An unvoiced welcome emanates from this hospitable crack. The door is one of the finest bits of Renaissance architecture in England, and the plate reproduces it faithfully.

One of the most interesting plates designed by Mr. McCall is the one made for Mr. and Mrs. Alfred Church. An intense interest in American folk-lore is depicted in a scene of Indians gathered around a log house, and the minute details of Indian relics and symbols used in the elaborate border show the clever invention, as well as the delicate touch, of the engraver.

DALSIMER SHOES
Comfort with Style

Catalog FREE Upon Request

IN addition to our full line of **Perfect Fitting Shoes** for Women, Men and Children, in *all widths and 6 lengths*, this catalog contains a helpful article for foot sufferers—**"Care of the Feet,"** by **Leon S. Dalsimer, M. D.** The **Dalsimer "Nurses DeLyte"** Shoe is for tender feet. Made of soft Duree Kid, flexible soles, rubber heels, no seams, for house or street. Lace or button, high or low, 1 1-2 to 10, AA to F . . . **$3.00**

We Prepay Postage

We Guarantee to fit and Satisfy you Perfectly or Refund your Money

S. DALSIMER & SONS
1208 Market St., Philadelphia
36th year

"WOOD-LARK" SHAMPOO

is delightfully different. Its soft creamy lather cleanses the scalp thoroughly and encourages a healthy growth of hair, removing dandruff and superfluous oils.

"Wood-Lark" Shampoo comes in convenient cubes, slightly perfumed—one cube is sufficient for an abundant shampoo, leaving a beautiful soft lustre to the hair.

At all toilet goods counters or by mail. (Stamps accepted).

25 Cents

In boxes containing six cubes

WOODARD, CLARKE & CO.
"Wood-Lark" Bldg.
Portland, Oregon

25c Tube for a Promise

(If you pay postage)

You will like this *new*, snowy-white Pompeian *Night* Cream so well that you cannot help bu speak a good word for it to your friends. That is why we feel we can afford to send you a Traveler's Tube gratis, *if you agree to the terms in coupon.*

Uses The nightly use of Pompeian *Night* Cream will keep your skin fair, soft and youthful, and overcome the damage done daily by wind and water, and particularly automobiling.

Quality Pompeian *Night* Cream is the result of 14 years of experience, and is the product of a concern that already has Pompeian *Massage* Cream to its credit.

You do not employ a doctor or lawyer because of his large fees or magnificence of office appointments. However, in selecting a face cream, a high price or a fancy box seems to solve the problem for far too many women. Pompeian *Night* Cream is fairly priced because it is made and sold in large quantities.

Distinctiveness Pompeian *Night* Cream is really different. It is not so dry as a disappearing cream, nor so oily as the usual cold cream. It is a happy medium, scientifically balanced in the unguents that your skin requires.

Sold by dealers everywhere. Jars 35c and 75c. Tubes 25c.

This coupon *must* be used

Coupon not good after November 1, 1915

The Pompeian Mfg. Co., 6 Prospect St., Cleveland, O.

Gentlemen: I enclose 6c (in stamps) for postage and packing for a 25c Traveler's Tube of Pompeian *Night* Cream. If I like your cream I promise to recommend it to friends who ask my advice about face creams. Neither I nor any member of my family has tried this cream.

My Name.....

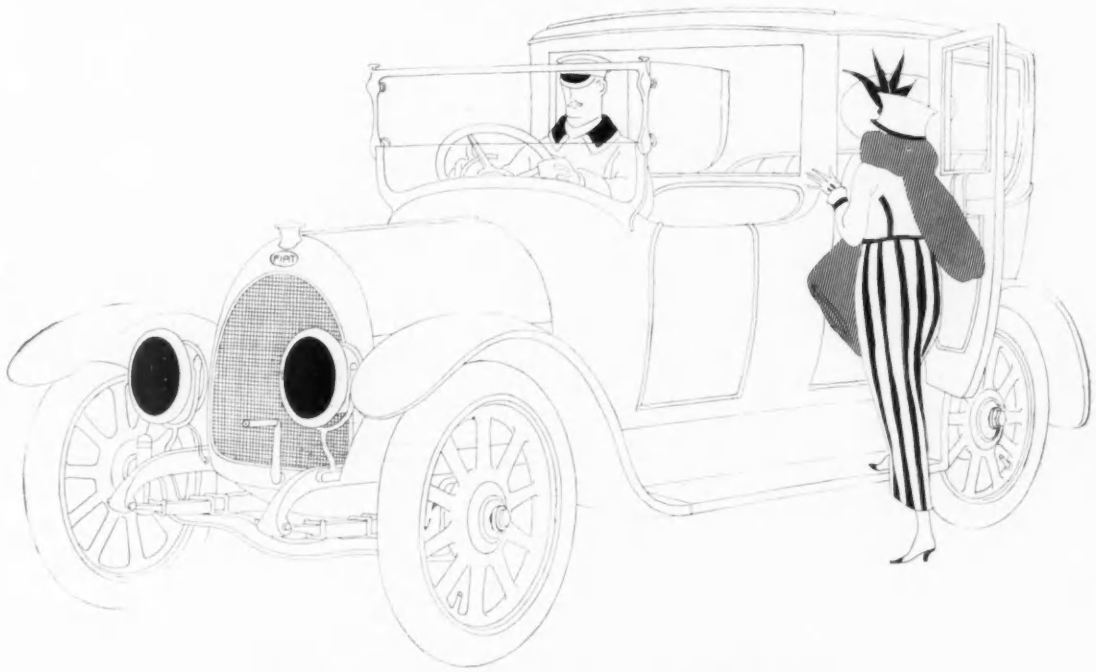
Address.....

City.....State.....

FIAT

FIAT

The FIAT Town Car



"Voiture de Ville"

THE 20-30 H. P. FIAT Town Cars really are "*Town Cars*", and not merely enclosed Touring Cars, cumbersome and heavy as well as awkward in the City traffic.

The FIAT Town Car turns a complete circle *(without backing)* in *all* crosstown streets of New York. In addition to the maximum of convenience in the heaviest traffic, they embody an elegance of design with a smartness in appearance that only the FIAT type can attain.

This Town Car, like other FIAT models, is designed for a definite purpose, adaptability to *shopping, theatre* and *opera* use. The same care and objects have been observed by the Fiat engineers in the design and creation of the other FIAT models, which include the light "30 H. P.", the 50 H. P. 6 cylinder, and the 55 H. P. 4 cylinder, of the new "Riviera" type.

FIAT

FIAT MOTOR SALES CO.

Broadway, at 57th St., New York
838-841 Boylston St., Boston
95 Washington Ave., Albany, N. Y.
26 28 Snow St., Providence, R. I.

FIAT

Collars That Are New

CROYDEN

The low rolling collar is always popular. This one of sheerest organdie is daintily embroidered. Price 25c.

CHATHAM

With the return of the high stock collar, the turn-over collar and cuffs again came into their own. Of sheer organdie, this set is hemstitched and embroidered. Price 50c.

PENZANCE

Simple in effect this collar with flying point is one of the newest. It fastens in front with narrow black ribbon. Price 75c.

CRANBORNE

Neither round nor square in shape. This is a low collar that is different. Of fine organdie embroidered in a pretty pattern. Price 50c.

TRADE MARK

This trade mark in your collars is a guarantee of style and quality.

Ask your dealer for Rosecliffe collars. If he cannot fill your order, send direct to us. Please mention your dealer's name and address.

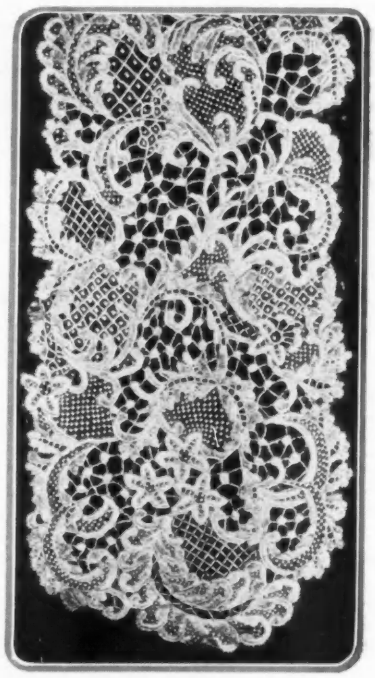
Rosecliffe Co

EXCLUSIVE NECKWEAR FOR WOMEN

1161-1175 BROADWAY NEW YORK CITY

LACE OF ENGLISH QUEENS

An Art Imported from Flanders, Lost and Found Again, Is Being Revived in Devonshire Villages



Honiton, which has always easily ranked first among English laces, is a pillow lace of Flemish origin which reached its highest excellence in the late eighteenth century. Example of about 1780

QUEEN MARY wore at the first court last year a gown of blue and silver brocade, and from her shoulders hung a diaphanous train of Honiton lace. Queen Mary has always been a devotee of Honiton lace. At her wedding she wore a wonderful veil of it and a soft satin gown covered with flounces of Honiton, both of which had been worn by her mother, the Duchess of Teck, at her own wedding. At her coronation Queen Mary carried a handsome Honiton lace fan.

Into the fairy meshes of this most famous English lace is woven one of England's most interesting stories, the history of an industry which had its beginnings in the thatched cottages of Devonshire, loveliest of England's garden spots, and attained its reward of merit in the high favor of kings and queens. It has played its part in courts and coronations, at royal weddings and funerals; it has cast its filmy shadows in kings' palaces and on royal births and deaths from the days of Charles the Second down to the time of George the Fifth.

QUEEN VICTORIA'S PATRONAGE

Queen Victoria, who did much to make Honiton the lace of England, had her wedding dress made of Honiton lace. So, too, did the Princess Royal, afterward Empress of Germany, and the Princess Alice, the mother of the Czarina of Russia.

"Queen Alexandra's weddin' dress was 'Oniton," a lace-maker told me one day in Devonshire, when I stopped at her tidy cottage for that dish of the gods, strawberries and clotted cream, "but she never liked it and she give it a black eye."

Yet Queen Alexandra, who has a collection of rarely beautiful laces personally selected, has among them some exquisite example of Honiton.

"But Prince Halbert," the old lace-maker continued, lifting ecstatic eyes, "wore 'Oniton hedge on hall 'is ruffles, even," she lowered her voice discreetly, "to 'is nighties."

That Queen Victoria did her best to stimulate interest in lace-making in England was due not only to a desire to keep alive the cottage industries, but also to the fact that her parents, during her childhood, had a villa at Sidmouth, loveliest of the Devonshire headlands, where the great red cliffs come down to the blue sea and the yellow gorse and purple heather crown them with color; and she was doubtless familiar with the lace-making in that region.

Honiton lace is really a copy of the lovely Point d'Angleterre (an example of which is shown at the bottom of this page), which that Charles "who never said a foolish thing and never did a wise one" decreed into fashion by demanding that it be worn at all Court functions.

Point d'Angleterre, a Flemish lace differing in no way from fine Brussels, and which acquired its name in the devious ways of trade and smuggling, was the prototype of Honiton

THE ANCESTRY OF HONITON

Point d'Angleterre, notwithstanding the evidence of its name, was not an English lace at all, but was made in Flanders and smuggled into England and is indistinguishable from the Brussels lace of that period. Honiton lace, which one irreverent purist has called "the debased descendant of Point d'Angleterre," was brought directly from Flanders by Flemish refugees who, when they fled from religious persecution,

(*Continued on page 148*)

Two magazines in *One*

AMERICAN HOMES & GARDENS + HOUSE & GARDEN = the *NEW*

HOUSE & GARDEN

NEW size—NEW management—NEW contents—NEW quarters

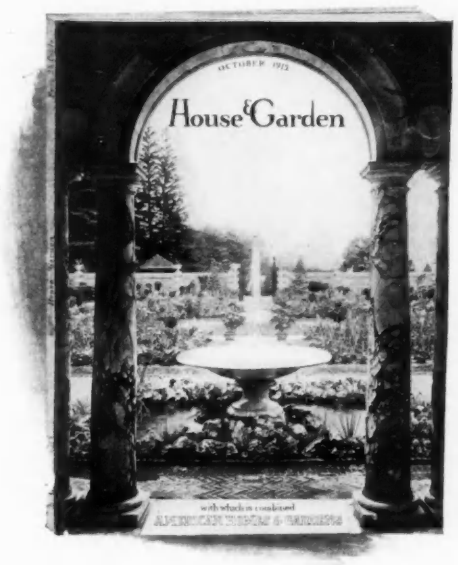
As a reader of Vogue, knowing what Vogue stands for in its field, you will be glad to learn about HOUSE & GARDEN. This magazine has recently been purchased by Mr. Condé Nast and will be published hereafter under his personal supervision.

What Vanity Fair and Vogue are in their fields, HOUSE & GARDEN is destined to be in its field. In pursuit of this aim, HOUSE & GARDEN has purchased and incorporated "AMERICAN HOMES & GARDENS," the oldest magazine of its kind. The two magazines have been combined and will be issued as one number beginning with the October number. Readers will therefore be getting virtually two magazines for the price of one.

If you are interested in the building and furnishing of a house you should know HOUSE & GARDEN. For years this publication has maintained a wide influence in the field of home making. The October number, out September 20th, is the first issue under the new regime. From the cover itself, which is a real departure from the usual, to the last advertisement, one is sure to marvel.

First: there is a feature article on furniture by Elsie de Wolfe, the dean of woman decorators—a sheaf of valuable pointers on lighting the house—and a number of other articles for the house owner. Nor does the garden fall behind in interest. This issue, called the "Fall Planting Guide," has copious notes on bulbs for Christmas flowering, a dissertation on "Your Saturday Afternoon Garden" (where great results from little efforts spring), and all the regular gardening features.

The characteristic departments of AMERICAN HOMES & GARDENS, such as the Collectors' Department, the Collectors' Mart, etc., will appear in amplified form in the new HOUSE & GARDEN. All the other attractive features of both periodicals will be retained.



LOOK for this COVER

This is the new HOUSE & GARDEN *out September 20th. Twenty-five cents a copy at all stands.*

A dozen or two other articles, "Housing in Stuttgart," "Fabrics for the Dining-room," "Seen in the Shops," "The Small Conservatory," "New Houses," "The Care of Old Furniture,"—this is only to mention a few,—conclude what is surely the best issue of HOUSE & GARDEN ever put on the stands.

Fill in the blanks opposite and let us send you the new HOUSE & GARDEN for a six months' trial. Send no money. We mail you a bill later. But in the meantime don't be without HOUSE & GARDEN the next six months.

House & Garden—"All Indoors and Out."

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As per your offer in Vogue, please send me HOUSE & GARDEN for the next six months at the trial price of $1.00, regular price $2.50 a year. If I like the magazine I will continue the subscription; if not, I have the privilege of discontinuing without further expense.

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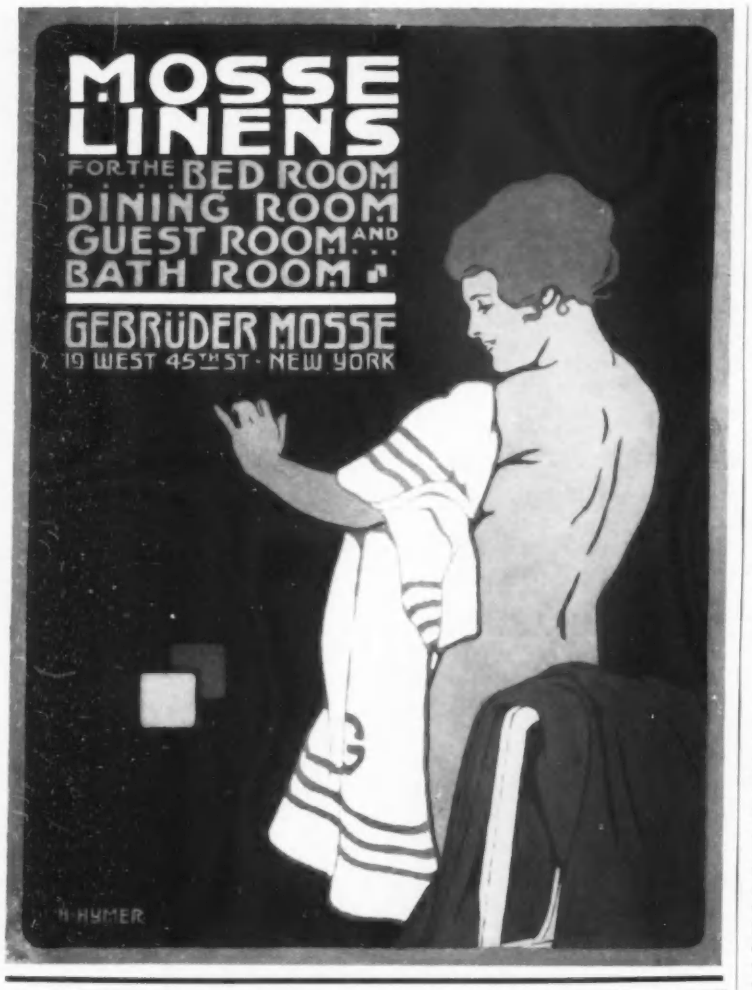

ESTABLISHED HALF A CENTURY

H. JAECKEL & SONS

No. 16 WEST 32D ST., NEW YORK

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Fur Coats, Fur-trimmed Velvet Wraps and Novelty Sets

IMPORTED models, selected as usual by a member of our firm in Paris, showing the newest and most exclusive fashions for the coming Winter.

THE LACE OF ENGLISH QUEENS

(*Continued from page 146*)

settled in Honiton in the sixteenth century and there taught the people among whom they found shelter their industries of cloth-weaving and lace-making.

Honiton is a pillow lace, although its prototype was often wholly or partly needlepoint. The most prized specimens of old Honiton are those made of Flanders flax with hand-made ground. Very little of this is left. In Honiton as in the Duchesse lace of Brussels, which it so much resembles, the sprigs were worked on the pillow, and afterward surrounded with the réseau. The workers were discouraged after the introduction of machine-made bobbin-net, in 1809, for this type of Honiton was easily imitated by flower sprays sewed to a ground of machine-made net, and so the Honiton guipure, shown at the bottom of this page, which is highly favored to-day took its place. The bobbin-net made by the machine is inferior in every way to that made by hand, since the machine can not work so fine nor so smooth a thread, and the appliqué is often heavy and careless in design.

REVIVING AN OLD INDUSTRY

That Honiton lace making may reach again the high standard it once attained, schools have been established in Exeter, Exmouth, Sidmouth, Colyton, and Beers, where the effort is being made to revive the best of the old stitches and patterns, while stimulating the designing of new; for with the invention of machines for making lace, in 1809, the lace industry fell upon evil days and many of the exquisite old patterns were lost or destroyed, while the workers found employment in lace factories. The craft was at its lowest ebb when Queen Victoria ordered her wedding dress of Honiton lace. It was with the greatest difficulty that enough workers could be found to make it. It was finally fashioned in the little fishing hamlet of Beers and cost a thousand pounds.

"Ye got to take it up as soon as ye got a lap to hold a pillow," said the young clear-eyed daughter of an old cottage worker, who, as she sat by a window to get the light wore her ancestral "kittie-bonnet"—at least that is as near as I could name it in the soft Devon speech—"at eight or thereabout, though there's much gyurls can do before that to 'elp with t' bobbins. They doen't learn well, or be so swift if they stop for eddication. Eddication spoils a lace worker." She shook her head, and it was easy to see that she at least of this generation had her heart in the work and was a genius for the pains she chose to take.

"In the old days, boys and gyurls began early to learn the stitches, and men worked alongside the wimmen. Sailors in from the seas put by many a shilling while they stopped on land, but now," she sighed, "not many men work at it."

SKILLED RESTORATION

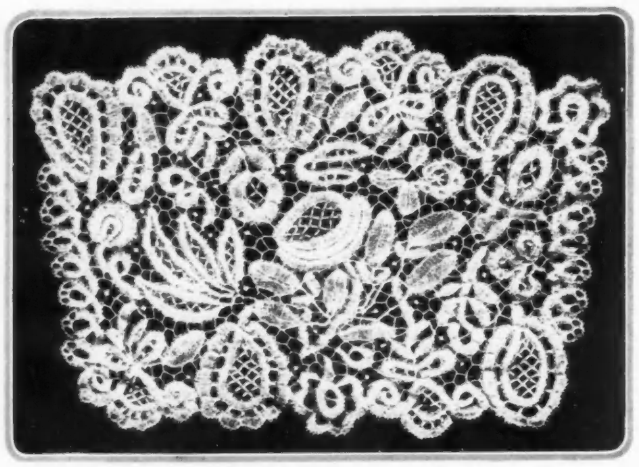
At Exmouth I saw veils and scarfs which had been sent to a worker and designer there for the purpose of having figures and sprigs applied and insertions added. These workers and designers mend old laces, rip them apart, put new stitches to the old sprigs, and transfer them in any way desired.

Many designs are sent to the makers to be worked out, also. Princess Louise, the Duchess of Argyll, has designed some exquisite patterns, and in Exeter I was shown some marvelous patterns and their laces, which were to be worn for ceremonials, and in which heraldry designs and family insignia made their use a matter of form and personal distinction.

Designs used to be drawn upon parchment and lasted a long time; now they are drawn on very stiff paper. They are then given to an experienced pricker who knows just where to set the pins, and then other workers take them, pin them to the pillow, and the bobbins take up the thread.

In making a lace only an inch wide and of very simple design, fifty bobbins may be used, but for an intricate design and a wider lace, twelve hundred bobbins is no unusual number, and a large and fine piece, such as court veil, may require three to four years and many workers for the making. The pillows of the Honiton workers are large and stiff and their covers always spotlessly clean. That is one of the prides of the Honiton workers. Their lace is always ready for sale as it comes from their hands, while some of the foreign laces have to be whitened with lime before they are ready for use, an injurious process, of course.

One may not sit and watch the flying hands on the bobbins without feeling an impulse to take the great pillow on one's lap and weave the cobweb like thread into its fanciful filigree, move the pins into the pricking of the patterns, hear the soft wooden clatter of the bobbins, and make that something which is, after all, personal expression, a hand-made lace. It is a most fascinating industry, and content lies upon the faces of the lace workers in Devonshire, the same content that lies upon the sweet country of lanes and hedges and uplands and moors. Perhaps it is the slow patience that lace-making demands, like the serene working out of one's destiny.



The prevalence of imitations on machine-made mesh has led the modern Honiton workers to make Honiton guipure, a lace without ground mesh and held together by threads

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BOLERO SHIELDS
with sleeves
50c up

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DRESS SHIELD
BRASSIERE
A Perfect Fitting
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Peck & Peck "Vanise" Silk Hosiery for dancing and street wear, has established a new economical standard of guaranteed values.

No. 1800—$1.00. Long and elastic with cotton soles and top, and closely woven, giving the appearance of a heavy stocking. In black and 77 colors to match gown or slipper.

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No. 1700—$1.35. Medium weight pure thread Silk Stockings. Black or colors. ($8.00 half dozen.)

No. 311—$2.50. In black or any shade to match gown or slipper. Made of the best quality of twist silk. Extra long and elastic, and guaranteed not to "drop-stitch."

Special Selections for Fall Wear

No. 508.—Pure Silk Socks reinforced with lisle. Black shaded with white, with 3 rows of hand-embroidered clocks, in any color, $3.50 a pair. Same in Women's Stockings, $4.00 a pair.

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No. 21—Pure Thread Silk Stockings, shaded black with white, blue, purple, green or red, with stripes of the color. $3.50 a pair. In men's socks, $2.50 a pair.

With references, selections of Vanise or of fancy stockings will gladly be sent on approval. Satisfaction guaranteed. Any or all may be returned at our expense. Kindly mention Vogue when requesting catalogue.

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EXCLUSIVE HOSIERY
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586 Fifth Avenue at 47th Street
NEW YORK CITY

CLEANLINESS *is* NEXT *to* PRICELESSNESS *in* JEWELS

THERE are a great many women, some of them the owners of historic gems, whose jewels scarcely deserve the name of "ornaments," since they are so inadequately cleaned and cared for that half their beauty is lost. Jewelry which is in constant use seldom receives the attention that is its due, and while the larger and handsomer ornaments, the jewels used only for ceremonial occasions, should always be cleaned by an experienced jeweler, every woman should know the elementary rules for the proper care of gems which are in every-day use.

Moreover, a reliable jeweler should be engaged to make a periodical examination of the contents of the jewel casket to discover if any settings have worked loose and gems become insecure. In the case of opal ornaments this is especially advisable, for this stone is liable to shrink, and for this reason is more likely than any other to work loose and be lost. The pressure of gloves, it must be remembered, also tends to weaken the settings of gem rings.

FOR YE OLD ENCLOSED SETTINGS

There are no uniform rules to be given for the cleaning of jewels; the treatment varies in each instance according to the type of gem and the nature of the setting. Precious stones set in a solid, enclosed back of metal, as is the case with most of the antique trinkets which are so popular of late, are kept much better if they are never immersed in liquids. Warm soap-suds is the best cleansing medium for many of the clear-set stones, but this method should be studiously avoided in the enclosed settings. Should the tiniest drop of moisture succeed in inserting itself between the stone and its back the result may be a complete dimming of the brilliance of the gem and it may eventually necessitate its resetting.

The proper method of cleaning jewels set in an enclosed setting is to apply to the surface of the jewel by a fine camel's-hair brush a few drops of spirits of wine, also called wine-alcohol, which has been previously warmed in a cup standing in boiling water. The spirits must not be allowed to settle upon the stone but be gently dried off with a soft piece of thin blotting-paper applied to every crevice of the setting. The setting itself should be gently rubbed with a fine chamois skin on which have been sprinkled a few grains of jeweler's rouge.

The only gems not to be treated with spirits or liquid of any kind are pearls and turquoises, as they will inevitably turn, the former brown and the latter green, if subjected to this treatment. "Reconstructed" stones, such as those made of crushed filings of opal and amber, must not be given any treatment more drastic than a gentle rubbing between the palms of the hands with a warm lather made from some good toilet soap. This will effectually clean them.

FOR OPEN-SET STONES

For stones which are set clear and open, the soap-suds method is the best. A few drops of sal volatile are sprinkled into the water used, and then a subsequent rinsing in cold water to remove the suds is necessary. If the setting is a "claw" design, soft twists of rolled tissue-paper are much better than a rag to dry the setting, for the ends of paper can be inserted into each interstice to absorb the moisture and will leave no lint. Rim settings should be simply patted dry with a clean old handkerchief.

THAT ROYAL GEM, THE PEARL

The pearl is, perhaps, the most temperamental stone in existence. When worn by some people it often exhibits less sheen than when worn by others, a fact which may probably be accounted for by the condition of the individual skin. Many pearls, also, are the more sensitive because they have been subjected to a treatment technically known as "scaling"; that is to say, one or more surface layers has been removed to make the exterior of the stone sufficiently round and even. This naturally renders the gem particularly sensitive, so that to preserve the lovely creamy color which is peculiar to the pearl an occasional application is required of cream of tartar moistened with a few drops of warm water. This paste is allowed to remain for some time on the surface of the stone, and the process repeated until the pearl responds satisfactorily to the treatment. There is sufficient warning in Cleopatra's pearl dissolved in the wine cup for Antony, for one never to permit acid of any kind in the vicinity of a prized pearl.

A certain duchess famous for her magnificent ropes of ancestral pearls is said to sleep every night with her necklace around her neck to preserve their beauty. However, considerable doubt is now cast by scientific experts on the power of the skin to preserve the color of pearls and it is admitted, on the other hand, that in particular cases the skin has, as already mentioned, the power to detract from their surface sheen.

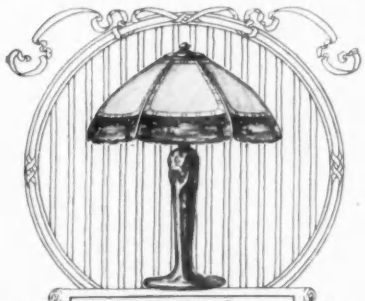
In the course of time the surface of any stone in constant wear is apt to become scratched and lose its luster. Such gems should be repolished by a reliable jeweler.

PREVENTION AS THE CURE FOR FILIGREE

Gold and silver filigree jewelry, which is now finding its way back to favor together with several other forms of ornament which we had long considered out of vogue, presents considerable difficulty to the amateur cleaner when it has become really badly tarnished. Therefore great care should be exercised to prevent its reaching this condition. When not in use such pieces should be kept covered with fine arrowroot within an air-tight tin box, and replaced in it as soon as they are taken off. Nothing but a prolonged boiling in acid by a skilful jeweler will restore discolored filigree to its original beauty. Finely cut steel ornaments must be similarly kept in enough dry box-sawdust to cover them completely from the air.

Too often, also, chain bags of gold and silver are not washed with sufficient frequency. Once a week is not at all too often to cleanse these in a warm lather of soap to which a little powdered alum has been added. No rubbing, but a gentle patting of the mesh between the folds of a towel is needed until the bag is completely dried. The omission of this cleansing not only makes the bag dull and unattractive but it also is likely to make the handkerchief within it soiled and unsightly.

Even these few rules show that in the matter of jewelry as in that of dress, eternal vigilance is the price of beauty.



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Originated by W. S. Sterling

Construction Materials ***Play Equipment***

A SERIES of toys, mostly of wood, designed for the American child and home. Durable and educational, and as beautiful as utility will permit. Waterproofed with Valspar.

They have won success because they are refreshingly new and practical and encourage that "free play" which modern educators have shown to be essential to the child's development.

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with which boys and girls can build in miniature, houses, furniture, bridges, in fact anything of wood.

"Sterling" *Landscape Blocks.*
Beautiful hand-painted reproductions on 3/8 scale of quaint houses, trees, hedges, autos, people, etc.

"Sterling" *Trading Game*
sets, with which children can play at real business, shipping goods and learning values of things from real samples.

These and other new ideas in toys are exhibited at the home of the **Sterling Toys.**
We advise an early selection as our output is limited.

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"Oh, how I wish I had a figure like hers!"

Have you ever said this when you saw a woman whose figure appealed to you?

Do you know that you CAN have a good figure?

I want to make you realize that your health and your figure are almost entirely in your own hands; that by following my sensible, simple, hygienic directions in the privacy of your own room

You can look just the way you should look and be absolutely well, too

I have helped over 75,000 of the most refined, intellectual women of America to regain health and good figures, and have taught them how to ***keep*** well. Why not you? You may be busy, but surely you can devote a few minutes a day to following scientific hygienic principles of health prescribed to your particular needs.

I have reduced the weight of over 32,000 women, and increased the weight of even more. In my work for reduction or building flesh, I strengthen every vital function; the result is unbounded life and energy.

My work has grown in favor because results are natural, permanent, and quick, and because they appeal to **common sense.**

Fully one-third of my pupils are sent to me by those who have been benefited because of their work with me.

Women could have better figures and better health with just a little daily effort,—not a tithe of the effort required to bear up under the burden of their present condition.

Many of the best physicians are my friends—their wives and daughters are my pupils,—*the medical magazines advertise my work.* Someone in your town knows me. Ask your friends. I am at my desk from eight to five.

No Drugs—No Medicines

I study each woman's case just as a physician diagnoses each patient's ills; the only difference being that instead of medicine, I strengthen and put in place, weakened organs, by suggesting proper exercises for the nerves and muscles controlling them, promoting a circulation of good warm blood, and I purify this by teaching correct breathing. By rigidly following my directions, such ailments are relieved as:

Indigestion	**Nervousness**	**Weakness**
Constipation	**Torpid Liver**	**Suffering in Pregnancy**
Anaemia	**Catarrh**	**Rheumatism**
Sleeplessness	**Headaches**	

I have published a booklet which I will send you **free,** showing how to stand and walk correctly, and giving other information of vital interest to women. Write for it, and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend,—at least you will help me by your interest in this important movement for greater culture, refinement and beauty in women. **Sit down and write me NOW. Don't wait,—you may forget it.** I have had a wonderful experience and I would like to tell you about it.

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MR. KREMER'S vast experience has produced a new and harmless permanent hair wave process.

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Shampooing improves rather than injures the wave.

Guaranteed to last from six months to one year.

Mr. Kremer offers his patrons the direct benefit of his experience by personal attention to each wave and also the service of a staff of experts in artistic and becoming hairdressing in the latest styles.

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Superior in Quality and Workmanship

Short and long coats in all the fashionable furs.

Muffs and neck pieces in a large variety of styles and attractive combinations.

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391 FIFTH AVENUE, NY.

IN THE LECTURE FIELD

How Creating Intelligent Public Opinion Grew Out of a Social Asset to Be a Woman's Profession

Photograph by Campbell Studios

Miss Georgina Roberts was started on her career by requests of friends to "hear more," and so brought to prominence a new profession for women

"OH, tell us some more!" cried the group of children gathered on the shore at a fashionable Long Island summer resort. The demands of the children were both so insistent and so frequent that their elders became interested to know what especial attraction the woman whom they thus entreated was presenting. When they learned what had so roused the interest of the children, they, too, asked to be told, and thus in response to an urgent demand was Miss Georgina Roberts inspired to adopt as a profession the lecturing through which she has delighted as well as informed thousands of people, in the years she has devoted to the discussion of questions of contemporary interest.

Unlike many who seek to sum up current topics, Miss Roberts does not merely touch on subjects, she discusses them in their various bearings, and shows them to be not episodic but the effect of causes often more or less obscure and remote. It is the underlying significance of the daily happenings which she emphasizes. Miss Roberts possesses the great advantage of a thorough knowledge of foreign politics. A student and traveler of wide experience, she draws on the whole world for the material she presents to her interested hearers.

CLEAR-TONGUED AS CLEAR-HEADED

Miss Roberts possesses a real gift of exposition, due in considerable measure to the admirable training given her by her mother in her childhood. As a child, she was required to describe what she saw in her daily goings about so vividly as to impress a picture of it on the minds of her hearers. This preeminent ability in exposition is one secret of her great popularity. Complicated public questions and puzzling events and situations are made clear to the least studious of her hearers, and Miss Roberts so presents the facts that they definitely impress the memory.

It is not to be inferred that these lectures are heavy because emphasis is here placed on the serious preparation made for the big themes she presents. On the contrary, besides being possessed of a sense of humor, which she employs effectively, Miss Roberts lectures in a conversational manner in no way related to that of a professor instructing a class. When, because of important side issues and related events which arise in her mind, she is in danger of extending her time, her audiences are only too glad to hear more.

Miss Roberts does not confine herself wholly to political and economic themes and current talks, but includes many literary topics as well. The European war brought to Miss Roberts this year the opportunity for focusing the attention of her classes on the history of the countries involved, their political policies to-day, and the part that national psychology has played in bringing about the situation that is now appalling the world. She was herself in Germany this summer, doing research work in sociology, and she remained there until the very outbreak of hostilities.

Last season, Miss Roberts gave ten separate courses of lectures in New York on the countries at war, and on military events, and the political and national significance of the war. By her thorough study of both peoples and governments and through her skilful exposition, she is able to give her audiences an orderly and vivid presentation of national events and their import, while she makes clear the growth of each nation to its present status and the reasons for its stand and its conduct in this crisis.

CREATING INTELLIGENT PUBLIC OPINION

Besides the war lectures, Miss Roberts also carried on, as she has done for a number of years, talks on the events of the day. She conducted for five years the current events class at the League of Political Education of New York, where she raised the attendance from a very small audience to one numbering many hundreds. An interesting development last season was the request made by the women members attending Miss Roberts's private morning classes, that she establish evening hours for their husbands. She appears before each and every class of people. She delivers her lectures and talks in the most exclusive drawing-rooms, in hotels, in club assembly rooms, and in the headquarters of the working women of the "Girls' Vacation Society."

Among those in attendance upon Miss Roberts's lectures are Mrs. Moses Taylor Pyne, Mrs. Frederick W. Vanderbilt, Mrs. Lindley Hoffman Chapin, Mrs. Robert Varnum, Mrs. Elliott Shepard, Mrs. R. Osgood Mason, Mrs. James R. McKee, Mrs. Charles H. Baldwin, Mrs. Hamilton Fish Kean, Mrs. William A. Perry, Mrs. George Marshall Allen, Mrs. Lorenzo E. Woodhouse, Mrs. Edward Shearson, Mrs. Wallace Reid, Mrs. Lewis L. Delafield, Mrs. Anson W. Burchard, Mrs. Anson R. Flower, and Mrs. Condé Raguet Thorn.

Miss Roberts's successful career offers every encouragement to women of intelligence who wish to fit themselves, as she has done, to contribute to the political education of the public, which is a work of the highest importance in a democracy which depends for the successful solution of its problems upon widespread intelligent public opinion.

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HIGHLY artistic, a novelty for every home. Cracks the nuts and catches the shells. Made carefully, dainty, yet strong. Hardest nut easily cracked. Ideal gift for weddings, anniversaries, holidays, birthdays, club prizes, etc. Bowl is one piece, French polished hardwood with steel anvil and hammer. Perfect workmanship. Natural maple, $3.50. Mahogany finish, $4.00. Mission oak with Silver plated anvil and hammer, $4.50. Ebonized Silver plated combination, $5.00. Including squirrel nut pick and wood-handle hammer with rubber rings encircling heads so as not to mar or scratch. Silver squirrel handles on mahoganized bowls, $8.50. Dealers and Gift Shops supplied.

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The reason of our success lies in ***Sincere*** tuition—***original*** methods—the highest standard of artistic Excellence. Our tuition does not merely teach steps, it develops dancing, ability and individuality.

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wearing a smart Quaker Grey Uniform, pictured below, would add to the air of refinement and correctness of your home.

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for Probation and Graduate *Nurses* and for *Maids*, enjoy the highest reputation because of their niceties of detail, smart shapes and expert tailoring.

Model illustrates No. **299** of light grey or fast black cotton Alpaca, complete with hemstitched collar and cuffs; price, $3.00.

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Write for Blue Book N of new House Dresses, or Book U of Uniforms for Nurses and Maids.

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Holworthy Hall

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The Where-To-Live Department of Vanity Fair has played a part in a number of important real estate transactions—from the rental of an apartment on Riverside Drive to the sale of a large country estate at Greenwich.

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Various Colored Kid harmonizing with Gown.

"Smarter and Easier on feet."

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Hand-Made Lace

From England That beautiful lace straight from the peasant workers of Bucks, England.

*Due to the war, these English peasant lacemakers are in real need. Just or unjust, this struggle is not of their making, but these peace-loving folks are sufferers. Therefore purchases now will be good deeds, as well as profitable to you.

You'll be delighted with the free book we want to send you. Write for it today.

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SMOCKED WAISTS

done in a Lodrea. Sizes 34-44, $5.90. The latest novelty. Also smocked dresses for girls 1-6 years. Ask for catalog, or better still send references for approval shipment. No obligation to purchase.

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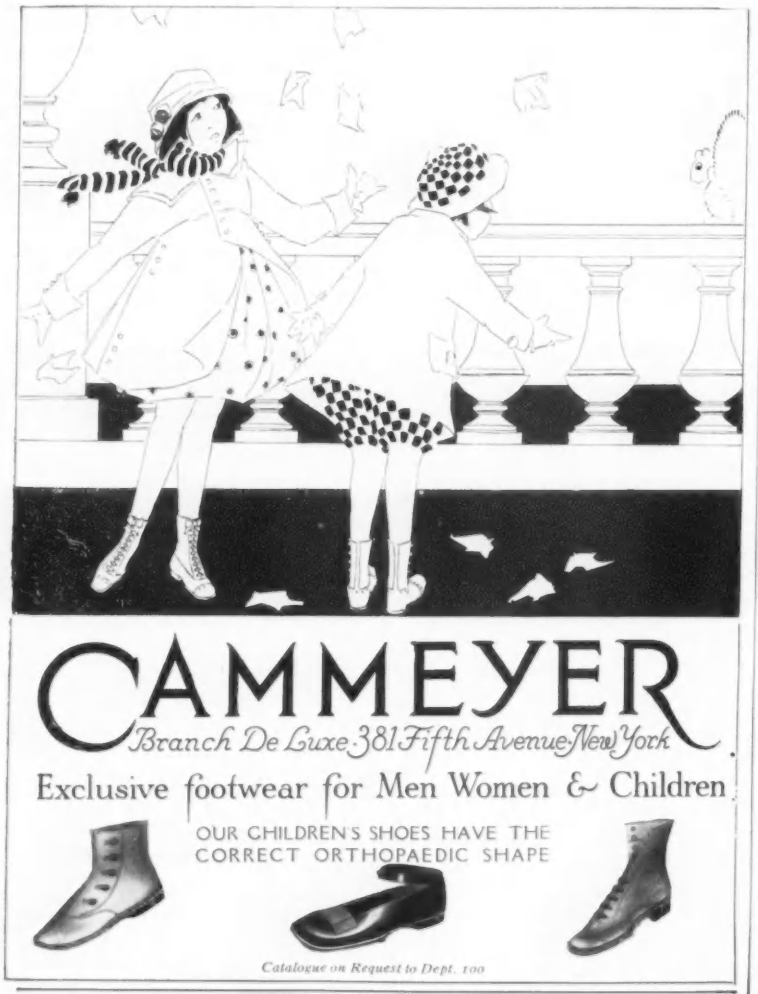

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AS A MEANS TO THIS END A SALE HAS BEEN INAUGURATED

REDUCTIONS ARE 25% TO 50%

THE STOCK IS LARGE, OCCUPYING ONE WHOLE FLOOR. THE GOODS ARE NEW AND OF RECENT IMPORTATION. SUCH OFFERINGS ARE UNPRECEDENTED

THIS DEPARTMENT EMBRACES:

French Period Clock Sets
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Wedgwood and Minton Porcelains.
Vases of Louis XVI period.
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ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, $2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) Self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper, only.

GUESTS OF HONOR

MRS. F. G.—Does the guest of honor have especial consideration in the awarding of the prize at a card party? Must one bid the hostess good-by, at a tea or a reception?

Ans.—In answer to your letter, we would say that we have never heard of presenting a prize to any but the winner at cards. The guest of honor may not play cards, and so may be entitled only to the booby prize, or none at all. The guest of honor is the one in whose honor the party is given, and to whom every one is presented, if possible, but her status as a guest would have no effect upon the disposition of the prize.

If it is possible on leaving a tea or reception, it is very nice to bid the hostess and the guest of honor good-by, but if it is a large affair, it is better to slip out quietly, and when calling or writing afterwards to express the fact that one had a very enjoyable time. Socially, it is best to avoid straining a situation.

MRS. J. H.—Is it customary or necessary to send out announcement cards when a wedding is to be extremely quiet and no invitations are issued?

Ans.—It is customary, and we think rather necessary, to inform one's friends in some way, either by note or formal announcement, of a marriage. It gives a bride and groom a standing in the world, and insures their marriage a respectful and dignified acknowledgment from friends and acquaintances. If it is more convenient, it may be done by personal notes, but this task is rather an arduous one if the circle of friends is large.

THE ETIQUETTE OF HAND SHAKING

MRS. L. O.—Will you kindly tell me whether or not a woman should rise in greeting another woman? If one is invited to a small informal dinner, and guests arrive after one is seated in the drawing-room, should one rise to shake hands with them?

Should a woman ever rise in shaking hands with a man, except in her own home?

Ans.—It is under all circumstances correct to rise in shaking hands with a woman, unless the woman seated is elderly and the one who greets her is very young. Of course, if guests are presented across a room at an informal affair, it is not necessary for a woman to rise and bow.

A woman never rises to shake hands with a man, except in her own home, unless he is very elderly or very noted—the Church comes first, royalty next, or any man of great note.

MR. OR MRS., MARY OR JOHN?

MRS. M. G. M.—Is it not bad form to speak to equals of one's wife or husband as "Mrs." or "Mr."? Should it not be "my wife" or "my husband," just as we say "my mother" or "my brother"?

Ans.—The question of how to speak of one's husband or wife is indeed a matter upon which there is much division of opinion, though it is generally conceded to be in better taste to say either "my husband" or "John." The fashion of saying "Mr." or "Mrs." has come about through the fact that one has to meet so many people who have not had the advantage of a gentle up-bringing and who sometimes overstep in using the first name. For this very reason, if for no other, it is in better taste to assume this breeding in others and not to say "Mr." or "Mrs."

LETTERS OF SYMPATHY

MRS. M. A. S.—Will you kindly advise me of the correct form to reply to letters of

(*Continued on page 156*)

Before discarding last season's coats, gowns or suits, send them to me for my estimate. I will remodel them into the most advanced and authentic styles at a surprisingly low cost.

Let me save your clothes and also your money.

Mme. Blair
132 West 91st St., New York
Phone 4884 Riverside

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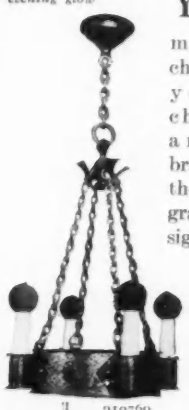
"Gaumer lighting everywhere follows the evening glow"



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Gaumer *Guaranteed* **Lighting Fixtures**

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Look for this Tag on every indoor Fixture

The first choice of careful purchasers. Exclusive in design yet moderate in price—within reach of all. No flimsy construction — solidly built for life-time service.

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BIDDLE-GAUMER CO.
3846-56 Lancaster Ave. Philadelphia, Pa.

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I owe my clear complexion to Resinol Soap

After years of experimenting with all sorts of things for my skin, I began to use Resinol Soap. In a few days I could see a marked improvement.

It seemed impossible that anything so simple as washing my face twice a day with hot water and a delightful toilet soap could do more good than all these tedious, expensive treatments; but the fact remains that now my complexion is clear, with the natural glow of health and youth that I feared it had lost for good.

Resinol Soap does this, because it contains the soothing, healing medication which physicians have prescribed for twenty years, in Resinol Ointment, for the treatment of skin affections.

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Estelle Mershon

Lanvin Model. Combination of Silver-gray and Midnight Blue Serge.

Set of hat, throw, and muff of Silver-gray and Blue Velvet. Dull Silver Braid adds "just the right" touch to waist, muff and neck-piece.

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Maid's Costume

No. 256. Of imported purple French sateen; five-gore skirt, opening front; panel or plain back. Pleated waist. Mohair, $5 to $20. Black sateen, $3. Imp. Irish Poplin, all shades, $5. Exquisite apron of imported figured Swiss, lace trimmed, $3. Cuffs, collar to match, 75c set. Stunning cap of pleated net, with purple satin bow and streamers, $3.75. Other caps, 25c up

Order by mail or personally. Send for free Portfolio of Designs.

Nurse's Costume

No. 104 (at right) Of striped Seersucker, $1.50 to $2.50. Also stripes and plain shades, at $2.50.

No. 104-50. Apron, linen, $1; sheeting, 85c.

No. 104-51. Apron Bibs, 35c to 50c.

No. 104-52. Linen Cuffs, 25c; Caps, 15c to 50c.

Coats and Bonnets

The Helen, No. 844 (at left). Of fine all-wool English serge, black, navy blue, grey, brown, $26. Bonnet No. 84-5. 57; with veil, $10.

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England's Favorite

Positively will beautify by removing blemishes and wrinkles. Softens and whitens the skin. Produces a complexion glowing with health. Nourishes and invigorates lifeless tissues.

Is the cream you are using doing so?

Jars—$1.25—$2.00

TITE-TINE ASTRINGENT

contracts pores, tightens relaxed muscles. Preserves youthful lines. $2.00.

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Designed by Walrath. A limited number, **executed by hand,** in a beautiful shade of soft green pottery and **obtainable only from us.**

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The hand of the figure holds a flower with charming effect. Figure 5½ in. high. Diameter of bowl 7 in. This artistic production from our galleries delivered postpaid for **$4.50.** Satisfaction guaranteed. Our new **Year Book of 1000 thoughtful gifts** will prove for the discriminating public the most important gift guide in the country. Sent for 6c. in stamps.

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THE POHLSON GALLERIES, 42 Bank Bldg., Pawtucket, R. I.

—when you buy your new clothes

—remember that Koh-I-Noors make it a snap to dress. Washing won't rust them, wringing doesn't loosen them, ironing can't crush them. *Good-bye, old Hook and Eye!* Sold at all notion counters, 10c a card of Twelve. Write for the new Premium Catalog.

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FASTENERS stamped K. I. N. are Koh-I-Noors and contain the Waldespring—essential for security and easy release. Look for them on ready-to-wear apparel.

Our latest invention, the Koh-I-Noor Placket Protector, prevents ripping your seam or dress material at the placket. Sold with placket-protecting set of six Koh-I-Noors, 10c a card, with coupon.

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The World's Largest Snap Fastener Manufacturers

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Koh-i-noor SNAP FASTENER *Put Waldespring*

ANSWERS TO CORRESPONDENTS

(*Continued from page 154*)

sympathy to a husband upon his wife's death?

Ans.—There is a custom, which has been borrowed from the French and has become quite usual in America, that simplifies one of the sad details which devolve upon those who have lost some one very dear. It obviates having to write letters of thanks in answer to all the letters of condolence. For this it is usual to have a black-bordered card on which is engraved:

Mr. Walter Franklin
gratefully acknowledges your kind
thought and expression of
sympathy.

A MARRIED WOMEN'S SIGNATURE

Mrs. C. B. S.—Will you kindly tell me what the correct signature of a married woman should be, assigned to a social letter?

Ans.—There is only one correct signature for a married woman, namely, the married woman's name with her husband's last name. It is never correct under any circumstances to prefix one's signature with "Mrs." or "Miss." In a letter to strangers, Mrs. Charles Blank may be placed in brackets under the signature of Martha Blank. Even in a business letter, it is never correct to sign oneself with the title. This is a fault that is very prevalent in America. It had its origin, it is believed, in the days when the express term "Mistress Mary Brown" was used.

LEAVING CARDS

Mrs. M. H. G.—Will you kindly inform what is the correct rule to follow regarding cards when calling? Should two cards, one for the husband and one for the wife, be given to the servant at the door when one arrives, or should one leave three just before leaving?

Also, will you inform me whether it is correct for a young divorcée who is to be remarried to wear a picture hat with an Irish crochet gown at a home wedding? Would it be in better taste to omit the hat?

For a married woman, it is correct to leave one of her cards, and two of her husband's when calling upon another married woman whose husband is still living. The same cards should be left for a woman introducing her daughter, as this number suffices for all the ladies of the household. When calling upon a widow, only one of the husband's cards should be left.

Some people have revived the fashion of leaving cards engraved with "Mr. and Mrs.," in which case only one of the husband's cards should be left.

A married woman leaves her husband's cards whenever she makes a formal call, even though her husband does not accompany her.

Ans.—If on calling the hostess is in the drawing-room and the servant ushers one in, then it is usual to leave the cards on one's departure, or if the servant opens the door, card-tray in hand, it is just as well to be prepared to give the cards then. It is a very simple matter—not of very great importance. It is usual to leave one of the wife's cards and two of the husband's.

It is much smarter to wear a hat, even at a home wedding. Church etiquette demands that the woman's head be covered during the ceremony.

A PHYSICIAN'S CARD

Miss E. S. J.—Is it good form for a physician to use his title on his calling-cards, thus, Dr. E. J. Smith?

Ans.—It is good form, and usual, for a physician to use his title on his calling-card. For instance, such a man as Weir Mitchell has his cards engraved—Dr. Weir Mitchell—but not Dr. W. Mitchell. The middle initial may be used, but the first name should be written out.

A YOUNG WOMAN'S CARD

Miss M. N.—Would it be very improper for a young girl about eighteen years of age to omit the word "Miss" on her visiting-cards?

Ans.—In answer to your letter, we would say that it would not be "improper" to omit the word "Miss" on the visiting-card of a young girl of eighteen, but it would be very unusual. She has reached the age where she should expect the dignity of such a title from those whom she does not know well; it is not an affectation, but an assumption of the dignity due her.

A SECOND MARRIAGE

Mrs. H. W.—I will be very grateful if you will answer the following questions in regard to etiquette. Is there any certain length of time a divorced man or woman should wait before accepting invitations from the opposite sex to go out socially? What is the proper length of time for divorced people to wait before they may remarry? How should a woman who has been divorced announce her engagement, and also her wedding?

Ans.—These matters depend greatly upon circumstances. If a husband and wife have been separated for a long time and the result is a divorce, then it would be rather unnecessary to hesitate to carry on their life after being devorced, but, of course, good taste must always be considered. Generally speaking, it is not a good plan to be seen going out after so sad an ending to one's marriage. If another marriage is contemplated, and much time has been lost and circumstances seem to point that it would be better to have the protection of a husband, then it would be quite legitimate to marry, even within a few months of one's divorce. However, all such things must be regulated by circumstances, and by using as much discretion and consideration for others as possible in such a trying event.

A woman who has been divorced can not possibly announce her engagement in any but personal notes to her friends. It would not be in good taste to have any other form, nor is it smart. The marriage announcement may be worded thus:

Mr. and Mrs. John Brown
announce the marriage of their daughter
Mrs. Helen Jones
to
Mr. James Greene

and so forth, if the woman's cards are engraved "Mrs. Helen Jones." There is a tendency now for a divorced woman to use her maiden surname as well as the name of her late husband. For instance, Mrs. Williams Smith, who was a Miss Williams and is divorced from Mr. Alfred Smith, may call herself Mrs. Williams Smith. This is considered better taste than using the first name.

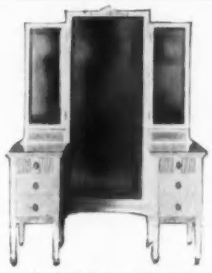
ACKNOWLEDGING INVITATIONS

Mrs. H. M. W.—Is it not always good form to acknowledge an invitation of any nature by accepting or regretting? In this instance I inquire about an invitation to a tea.

Ans.—It is certainly in better form always to acknowledge an invitation. However, in the case of a large wedding, or a large tea, it is not necessary to send a written acceptance—your presence is a sufficient answer. If it is to be a small affair, then a little courteous reply in the same form in which the invitation is sent is in order.

In regretting for a large tea or wedding, it is correct to send one's card,

(*Continued on page 158*)



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Attractive pie crust top edge and handsomely carved tip top table with ball and claw foot base (size 18 x 18) made of solid mahogany, special, $16.00

Cane panel bed in Adams design, in antique ivory finish (4'6 size and 3'3), $35.00.

The above pieces can be had in Mahogany, brown Bird's-eye Maple, dull or polished individually or in entire suites. Write for descriptive matter.

Let us submit schemes for the entire furnishings of your home.

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is admired and envied by all. A beautiful skin is the heritage of every woman. No excuse for muddy complexion or unhealthy skin if you use the "Hebe" Vacuum Complexion Stimulator. Helps remove blotches and wrinkles, cleanses the pores, leaves the skin soft and pliable. Brings roses to the cheeks. This wonder instrument, just large enough to fit the hand, in silk lined leatherette case, and one tube of famous Skin Food Cream—all for Two Dollars. It's a real bargain. Order one today.

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with "Springside Farms" as the Subject.

All entries passed by the judges will be on exhibition for one week in our windows and shop, and the contest will be finally decided on the last day of the exhibition, Monday, October 25th, by the judges. Particulars may be had on application. All entries will become our property.

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639 Madison Avenue, N. Y. Plaza 5940.

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Crepes, now most fashionable, 87c. a yd.
Send for FREE Samples.
International Silk Co., 89 Madison Ave. New York City

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CORSET

Only corset of this kind made for its own purpose. Worn at any time. Dress as usual. Normal appearance preserved. Simple and exclusive system of enlargement

Price $5 and Upwards

Mail orders filled with complete satisfaction.

Corsets for ordinary wear on the same lines of comfort and abdominal support. Dress corset, high or low bust; corset for young girls; corset for invalids and stout women; corset for dancing and for sports.

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A dainty gift that is **pleasing** and **serviceable** all the year round is this suit cover in which to put away milady's gown and keep it looking spick and span. Made of pretty figured chintz, comes in gift box appropriately decorated, postpaid, for **$1.** A suit cover for men, larger, of brown cloth, **$1.** Ask for our line at your dealer's or write for catalog of **practical gifts.**

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Pyrene Saved John's Bride

Betty was alone making doughnuts for John. The sputtering lard flashed, and set fire to her thin dress.

She grasped the Pyrene that hung by the telephone, and sprayed her flaming gown.

Out went the fire in a jiffy.

Then she smothered the fire in the kitchen in no time.

John rushed home. He gathered Betty, burned gown and all, to his heart.

"Bless Pyrene," he said in a husky whisper, over and over.

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Add Charm and Distinction to Your Hospitality

Surprise your guests by serving unusual little dishes for luncheons, teas and social occasions.

The 1915 Cresca book "Where Epicurus Reigns" will delight you with its helpful and original recipes, such as Goose Liver Timbales, Poinsettia Salad, Pimiento Bisque and a number of others.

While this is primarily a book for Epicures, all progressiv housewives will be glad to have a copy.

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Are Your Eyebrows and Lashes As Attractive as Mine?

Eyebrowine makes your Eyebrows and Lashes heavy, long and luxuriant. Follow our simple directions and add 100 per cent. to your beauty, charm and attractiveness. Absolutely harmless. Mailed in plain cover on receipt of price (3 sizes), 25c, 50c and $1.00.

REES MFG. CO., 940 Columbia Ave., Phila., Pa.

Modish Apparel FOR Maternity Wear

by Lane Bryant

E1061—Waist of Georgette crepe in colors to match suit; trimmed back and front with groups of pin tucks; wide sleeves; vestee, cuffs and convertible collar are of very fine white lace. Adjustable waist-band for maternity wear. (Not to be illustrated.) Sizes 34 to 44.

10.75

E6213—Elegant suit of caffin broadcloth; velvet collar outlined with beaver fur. Lined with peau de cygne warmly interlined; skirt made with patented automatic maternity adjustment. Navy, black, African brown or dark green. Sizes 34 to 44 . . . . . 37.50

Exclusive Fall Models

faithfully portrayed and developed by Lane Bryant to harmonize figure lines through changing proportions. Differ in no outward way from prevailing modes. Scientifically constructed to expand automatically as required without removal of any fastenings.

A wide range of styles and materials, for *every* occasion and to suit every purse.

Dresses Suits Coats Waists Skirts Negligees Underwear Brassieres and Corsets

designed by Lane Bryant, originator, patentee, largest manufacturer and retailer of maternity apparel.

"Mater Modes" — a comprehensive presentation of modish maternity apparel—will be sent, free, out-of-town upon request. "Baby Needs" will also be included. Write Dept. E-18.

Having workrooms on premises our prices are very moderate and we offer unusual advantages, such as duplicating to measure, and changing details and trimmings to suit individual tastes.

Lane Bryant, 25 W. 38th St., N. Y.

The Specialty House of National Reputation

LORNA DOONE CREPE

All Silk Washable

Non-Shrinkable

This is the season for planning winter wardrobes, evening gowns, tea gowns, and innumerable informal blouses. For all of these Lorna Doone Crepe is the ideal material. It's soft and drapes beautifully. Guaranteed all pure silk; to *wash flat* and *not* to shrink. 40 inches wide—in eight pastel colors, white, ivory, flesh, pink, ciel, maïs, nile and lavender

$1.35 per yard, direct by mail

Send 2c stamp for samples and booklet "Silks and Silk"

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Without Wrinkles Net $1.00 At any bookstore

The advice and the Mahdah menus in this book have been successfully tried by thousands.

E. P. DUTTON & CO., N. Y.

ANSWERS TO CORRESPONDENTS

(*Continued from page 156*)

timing it to arrive on the day of the affair.

TO WELCOME THE FIANÉCE

Miss O. T. D.—Is it correct for the mother of a man who has recently become engaged to call upon, or write to, his fiancée first, or does the fiancée call upon his mother?

Ans.—In answer to your letter we would say that etiquette demands that the relatives of the groom call or write a line of welcome to his fiancée. If his mother, through age or ill-health, is unable to make this call, she should write or have some member of her family do so, welcoming the bride-elect and apologizing for not calling. She should suggest that the fiancée waive ceremony by making the first call. Though this is an important matter, it is better sometimes not to be such a "stickler for form" that the feelings of those who have unintentionally neglected their part should be hurt; this is the sort of "hurt" that may cause much future unhappiness.

WHO GOES FIRST

Miss G. G. A.—Will you kindly tell me whether a lady should precede a gentleman in a public place, such as a theatre, a church, or a restaurant?

Ans.—Upon entering a church, the woman usually follows the usher, as he is supposed to use judgment in finding her a seat, but in a theatre or restaurant, the man precedes the woman in order to see that the usher or waiter finds the right places, since it is the escort's duty to consider the comfort of the woman whom he has the honor of escorting.

FORMS OF ACCEPTANCE

Miss L. C.—What are the correct forms for accepting and refusing a formal and an informal invitation?

Ans.—Invitations should be answered in the form in which they are sent. That is, if the hostess invites in the third person, answer in that way. In cases in which the invitation is written on a visiting-card, the reply should be in the third person:

Mrs. Brown regrets that
a previous engagement prevents
her accepting
Mrs. Jones's kind invitation for
Tuesday, July twenty-ninth

If the invitation is sent in the form of a personal note, answer it in the same way.

Mrs. F. W. F.—Will you tell me if it is proper to acknowledge wedding announcements?

Ans.—It is proper to acknowledge announcements, and the formal method is to send the calling-card to the bride and groom. If one has known them well and feels inclined to be a little more personal, a note of congratulation is always correct and very gracious.

AFTERNOON BRIDGE

Miss O. H.—How long beforehand should cards to an afternoon of auction bridge be sent if the affair is not formal? Would it not be perfectly proper for the hostess to receive without gloves? Is it best to give numbers to the guests indicating tables? If so, how should these be given out? Will you suggest some prizes, and also the refreshments to be served at an afternoon of auction bridge given in honor of a friend? Should the small napkins, such as used for afternoon tea, be handed with the refreshment?

Are finger bowls still in good form for dinner use, whether formal or informal? Should they be brought on set upon the dessert plates, provided no sweets are served after dessert? Is it not proper to put the dinner napkin on the left?

Should the breakfast napkins be laid on service plates at breakfast and luncheon as well as at dinner? Are the open saltcellars most correct for dinner use? Should these be placed between each place? Are the closed top saltcellars permissible for dinner if of a large size?

Ans.—The length of time in advance of the occasion before which an invitation for an afternoon of bridge should be sent depends very much upon whether or not the people where one is living make a great many engagements. In New York, for instance, one is only likely to capture guests perhaps a month ahead, though at many little impromtu parties the invitations are delivered over the telephone, perhaps twenty-four hours beforehand the event. It is not a case of form, as much as of being able to make up tables for the bridge.

It will be absolutely proper for the hostess to receive without gloves. In fact, it is not usual to wear them except at some very big reception.

Little cards, bearing the name of the guest and the number of the table, may be handed in the dressing-room, thus avoiding confusion.

Is there not some gift shop in your town where unique little candlesticks, pieces of pottery, or original little gifts may be picked up to serve as prizes? It is not considered good form to present things of great value or of too personal a tone at a large gathering.

The refreshments depend very much upon the season of the year. In the summer, cooling drinks are always more preferable; still hot tea or hot coffee is preferred by some people, even in hot weather. Salads, sandwiches, ices, jellies, or fruit salads, little cakes, and bonbons, are all delicious, and their selection depends upon whether you wish to give an elaborate repast or to keep to the more conservative afternoon tea, punch, sandwiches, and little cakes which are chosen by some people who do not wish to spoil their appetite for their evening meal.

The small napkins may be handed with the refreshments, which may be served at the bridge tables. By covering them with a small cloth these are conveniently and quickly converted into a comfortable place at which one may set one's plate.

Finger bowls are still in good form for dinner, whether formal or informal. They are brought in set upon a dessert plate, whether one serves dessert or not. It is usual always to put the napkin on the service plate.

If breakfast is a formal meal, the napkin may be laid on a service plate as it is for luncheon and dinner, as it is not etiquette to have food placed on the table until the guest is seated.

Open saltcellars are most correct for dinner. To simplify the service, they may be placed between every two places. Individual saltcellars are not used. The e has been a tendency lately to revive the large old-fashioned salt caster, especially when people possess a very unique set, but a salt caster is not usual.

Smart Apparel FOR Stout Figures

by Lane Bryant

E1042—Handsome crepe chiffon waist in colors to match suit; convertible collar, vest and cuffs of white crepe. Handsomely embroidered with silk floss in self color and white with a touch of silver thread and beads in contrasting color. Especially designed for stout figures. Up to 56 bust measure

16.85

E 5349—Ultra smart suit of finest quality broadcloth; satin piped seams lined and interlined; detachable fur collar of genuine beaver. Designed on carefully studied lines for the stout figure—up to 56 bust measure. Black, navy, dark green or African brown; made to your measure (with fittings) 69.50
Without beaver collar 59.50

Are You Hard To Fit?

If you are hard to fit, Lane Bryant can fit you, no matter what your figure, from a complete stock of

Suits Waists Skirts Coats Dresses Negligees Corsets and Underwear

that actually *will fit all types of stout figures* up to 56 *bust measure.*

The season's best models cleverly adapted, exclusively by Lane Bryant, to give all types of stout figures slender lines, individuality and poise — from the simplest house gown to the most elaborate evening gown—all bear a distinctive style and individuality that "ordinary" ready-to-wear garments lack.

Having workrooms on the premises our prices are very moderate and we offer unusual advantages, such as duplicating to measure and changing details and trimmings.

We will gladly send out-of-town free, the fall edition of "Smart Apparel for Stout Figures" — the largest fashion book of its kind ever issued. Send for it to-day. Write Dept. E-17.

When next in New York, we cordially invite you to visit our establishment—an entire floor in our eight-story building is devoted to apparel for stout figures.

Lane Bryant, 25 W. 38th St., N. Y.

The Specialty House of National Reputation

TO LOOK ATTRACTIVE

and have a charming complexion, the surest way is the proven way.

USE CRÈME ELCAYA AND BE COMPLIMENTED ON YOUR COMPLEXION

SOLD EVERYWHERE — SEND 10c FOR DAINTY TRIAL SIZE

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DUTTON'S CHRISTMAS CARDS AND CALENDARS

Catalogue sent free on application

681 Fifth Avenue, New York

Chi Cho Chin

This quaint Chinaman Door Stop in colors, weighs 9 pounds, stands 9 inches high and costs $4.00. His story is interesting and instructive. Send for him and the story.

This and other smart things, if not at your dealer's, sent carriage prepaid on receipt of price. Booklet on request. Correspondence with dealers invited.

Charles Hall
Springfield, Mass.
New York Office, 333 Fourth Ave.

HALL

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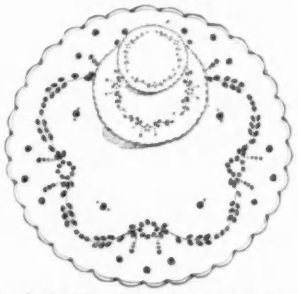
LACES
Madeira Embroidered Linens

We are well known to a large clientele of discriminating and economical buyers as a Specialty House for high grade Decorative Linens and Laces at low prices.

In order to introduce ourselves to "Vogue" readers, we now offer the following items:

Specially Priced for October Only



Real Madeira Luncheon Set *(as illustrated)*. **13 pieces. Hand embroidered and hand scalloped. Several patterns.**
Regularly $6.25 Set.....**$3.95**

Real Madeira Luncheon Napkins. Effectively hand embroidered and hand scalloped.
Regularly $6.75 per dozen.....**$4.40**

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Also showing a complete line of Real Venise, Filet and Cluny Motifs and Laces.

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NEW YORK
Mail Orders Carefully Filled

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GOWNS

17-19 WEST 45TH ST.
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Tobey-Made Furniture

Decorated Australian Plumwood Chest of Drawers

—from a very unusual bedroom set recently completed in our shops, including twin beds, bureau, chest of drawers, dressing table, room table, chair and rocker.

The rare and little known Australian Plumwood has in its natural state, when cut, a changeable golden lustre combined with the mellowness of old Satinwood. The figuring is distinct and beautiful.

In design this suite follows the type of painted furniture produced in England about 1790. The decorations are after Angelica Kauffman. The ring drawer-pulls etc. are hand-engraved silver treated with a rose-gold wash, producing a unique and charming effect.

Constructed with the finished and painstaking Tobey hand workmanship, this suite is easily the most noteworthy creation of this general character yet produced in America.

The Tobey Furniture Company

CHICAGO: Wabash Avenue and Washington Street
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1855

Free Style Book

WOMEN of taste have worn Albrecht Quality Furs for 60 years—always sold under a "Money-back-if-not-satisfied Guaranty." Send today for this Correct Fur Style Book—you will find it illustrates and describes just what you want—and incidentally it will enable you to make a worth-while money-saving on your purchase.

10% off Catalog Prices for 30 days—Get this Big Fur Book Free

No matter what style or kind of Fur you are planning to wear this season it will pay you to "shop" through our Big Fur Book of Advance Styles—the world's offering of the highest grade Furs at remarkably reasonable prices.

Write today—get your copy of this book, No. 151—no obligation to buy.

Address Dept. "F-1."

E. Albrecht & Son St. Paul Minn.

Mahogany Furniture

You may feel assured that anything in the Hessler Shop is distinctly a quality product. The prices however are extremely moderate. Send for catalog "V."

Louis Hessler

"Quality Furniture Novelties"

630-632 Columbus Avenue, N. Y.

Between 90th and 91st Streets

Telephone Riverside 312

$5

Mahogany Tip Table (Inlaid)
17" size.....$5.00
22" size.....$6.50

Muffin Stand (Scoup Plate)
$5.50

"Pour qu'une Poudre de riz soit vraiment 'chic' il faut qu'elle soit veritablement française."

—Kerkoff, Paris

TRANSLATION: Face Powder to be truly smart" must be truly French.

To sight, to smell, to sense of touch Djer-Kiss Face Powder means all that the high refinement of the true French powder can offer.

So fine that the softened beauty which it brings to the complexion is long maintained — so perfumed that its fragrance breathes a French distinction, Djer-Kiss is, par excellence, Face Powder for the particular.

"Djer-Kiss"
FACE POWDER

ALFRED H. SMITH CO., Sole Importers
37 West 33rd Street :: :: New York City

DOMESTIC FIELD-DAY

WHEN the prosperous American mistress of a home sees a prodigiously long slender anaconda of india rubber extending from one of her second story windows to a whirring, coughing, steaming wagon at the curb, she must smile to think how different is modern house cleaning from that same operation of thirty or forty years ago. Scarce even the greatest American ladies of that time quite escaped the cares, or even the toils, of house cleaning, while for most housekeepers, rich or poor, the demands made upon patience, energy, and physical and nervous endurance by such domestic field days really resembled warfare. Even Trollope's Duchess of Omnium tacked down carpets with her own noble hands when she was cleaning house in anticipation of a visit from royalty.

DOWN WITH MOP, BROOM, SOAP-SUDS

No man person can regret the change from mop, broom, gnawing lye, and scalding soapsuds to the more decorous simplicity of vacuum cleaning. The old-fashioned house cleaning meant for the males of the household a humiliating, if temporary, return to the matriarchate with all its pristine severities. Women, however, amid the luxuries of an age that has applied machinery to housekeeping, may well have sentimental memories of those truly Homeric conflicts with the ancient enemies, dust and dirt. Then, if ever, women enjoyed their rights, and wretched men shrunk to their true and natural proportions in the domestic scheme of things.

Rebellious or timid men often made excuse at the house cleaning season to dine down-town, to visit a friend in the country, to attend to sudden urgent business in a distant city,—anything to absent themselves from the scene of action. Those thus guilty, however, of such unworthy evasions, seldom quite recovered the respect that they had enjoyed at home before their ignominious flight. To endure the rigors of such a day, to maintain peace with the powers in control without loss of temper, dignity, or prestige, marked a man as a hero untainted with any trait of the domestic tyrant.

Breakfasting earlier and less sumptuously than usual, the wise man bade his family farewell and went off after making hypocritical and totally unconvincing inquiries as to how he might be useful on the great occasion. Returning late, he knew by instinct and experience that those who had warred all day with the powers of evil as personified by the accumulated dust of half a year, were in no mood to look tolerantly upon him, whose own private apartment had been found the most squalid place in the house, reeking of tobacco, redolent perhaps of diabolic strong drink, and disordered with those heaps of pamphlets, clippings, and nondescript printed matter which men mysteriously hoard against the day of leisure that never comes.

A TEMPORARY MATRIARCHATE

One glance at the wide tired eyes of the little Amazonian band and at the two tiny danger signals set upon the cheek-bones of their commander was enough to warn him that the hours passed in making his apartment worthy of a house empty, swept, but, alas, all ungarnished, had left that hostile company convinced of his guilty partnership with the author of all evil.

If his books were arranged upon a plan that he recognized as merely chaotic, if his cherished pamphlets had become the property of the professional dust-man, and his favorite house coat, dear to his heart and grateful to his shoulders for its shabby ease, had gone to grace the figure of the same functionary, if the delicious odors of long cut and three-comet rye had given place to the acrid smell of warm soft soap and disinfecting chemicals, his not to reason why, his not to make reply. He ate his dinner in the cheerlessly clean dining-room, and spoke no ribald word in derogation of the cook. If his feebly attempted pleasantries brought to the face at the opposite end of the table no appreciative smile but a sudden deepening of those ruddy danger signals, he hushed his babbling tongue, and took refuge in a sympathetic silence. The eloquent glance of pained but patient reproach that met his tentative suggestion of a visit to the playhouse, closed his further advance on that line of escape from the domestic evening that gloomed portentously ahead, and he realized that there was naught for him but to walk softly and endure with what dignity he might the uncompromising rigors of the returned matriarchate. To rebel was merely to prolong the reign of terror.

YE OLD-FASHIONED PRESERVING SEASON

House cleaning, old style, has, indeed, gone forever, and no modern man need fear its resurrection, but there are signs that another domestic field-day may yet return to bless or curse the home. It is whispered that one cause for the high cost of living lies in the fact that the long neglect in well-to-do American homes of pickling, preserving, and the like, has emboldened those who do such things commercially to raise their prices quite beyond reason. A paternal government at Washington, alert to this situation, has, indeed, put forth a pamphlet with instructions for domestic preserving, and this lost art seems near revival.

The old-fashioned preserving season was another of those occasions when man did not even propose, and when woman emphatically disposed. Early and strenuously began the day, and the lady of the house, whatever her wealth or social preoccupations, directed with tireless vigilance the labors of her minions, and often lent them efficient aid with her own hands. The whole house was speedily filled with a mixed odor of steaming fruit and acrid hot sealing-wax, and the children were soon on the way to grave stomachic disorders from surreptitious bolting of half-cooked and heavily sweetened jams or marmalades.

MASCULINE CONSCRIPTION

As upon that other domestic field-day, the man of the house returned from business to a tense atmosphere surcharged with peril to rash males. He had his uses, however, for he was requested to enter the kitchen, seat himself at a deal table, a scant square foot of which had been cleared for his inconvenience, and write quickly ten, twenty, thirty times the dated label for pickles, preserves, or what not. This trivial clerkly task done, and with scant thanks, he was encouraged to leave the apartment where his incongruous presence had been a source of subtle discomfort to its habitual denizens, and to seek a safe seclusion in his own retreat. The rigors of the matriarchate were commonly milder in the preserving season than at house cleaning, but it was no occasion for a mere man to betray any aggresive symptoms of patriarchal authority. It was peculiarly a woman's day, and should it be revived amid the present feminist turmoil, it might well take on an aspect as humiliating to masculine self-complaisance as the vanished house cleaning season.

REICH

MILLINERY IMPORTERS
553 FIFTH AVENUE, N.Y.

Announce
their opening for the Fall and Winter Season, showing the latest
PATTERN HATS
from the leading Paris modistes.
ALSO
Exclusive Models of Their Own Creations.
Your Inspection Invited.

MONTE-SANO & VERGA

LADIES' TAILORS DRESSMAKERS

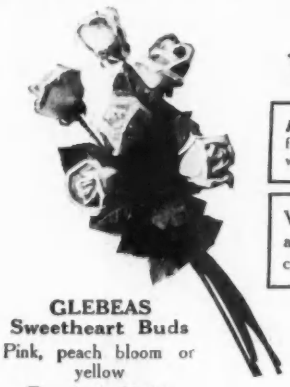
634 FIFTH AVENUE NEW YORK CITY
(OPPOSITE CATHEDRAL)

ANNOUNCE the opening of their new establishment, where Gowns, Suits and Wraps of unusual distinction are originated.

The new modes, created in our ateliers and adapted from the models of leading Parisian designers, reveal most attractive ideas in correct dress for Fall and Winter.

Each model which we evolve for our discriminating clients is characterized by much beauty of line, rare color effects and infinitely superior workmanship.

Our establishment, situated in New York's exclusive shopping section, is now in readiness for your presence.



Glebeas (Pronounced Glee-Bay)
Wonderful Flowers

Have the delicious odor and the cool feel of the freshly picked flower. Their freshness is lasting—you can wear them again and again.

We have imported the secretly treated leaves and are putting them together in America. We can ship promptly to you.

They look, feel and smell like real

Write for actual photo reproductions of *all* Glebeas Wonderful Flowers

GLEBEAS
Sweetheart Buds
Pink, peach bloom or yellow
Two buds $1.00
Five buds 2.50
By parcel post, insured

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4 EAST 30th STREET NEW YORK

Your Figure
and its possibilities

JANE COWL WROTE:
"I want to thank you for the most satisfactory corset I have ever worn."

Have you *ever* allowed your figure to look its best? Surprisingly few women can answer "yes" to this. When fitted into the ROSE LILLI CORSET for the first time, so many exclaim "Why, my figure *never* looked as well before!"

The Rose Lilli Corset insures the success of your Fall gowns. As a patron recently said to Mme. Lilli, "Your models give me courage to face the new styles." For to be well corseted is the first essential in being smartly groomed.

Mme. Lilli personally attends fittings. You are invited to view the new models, many of them decided departures, for Fall.

Mme. Rose Lilli

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Near Fifth Ave. Phone 2818 Bryant

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FOUGERE ROYALE

FOUGÈRE ROYALE carries with it a sense of youth and health—of cool, pure happiness like mountain flowers. It has sincerity and simplicity and seems to suffuse from the woman who uses it a natural and gracious charm all the more winning and attractive because it is never urgent or insidious.

At dealers and our stores

Sample bottle of this perfume sent on receipt of 20 cents

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Sole Agents for the United States and Canada

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Glebeas Inspiration

in the *new* odor

"ADORATION"

is as soft and perfect as an early June morning.

It's nature's mingled blooms as wafted to you thro' the open greenhouse door.

An elusive delicacy, in all its imprisoned permanency.

Fashionable New York women have been quick to learn its distingué individuality.

Send us 15 cents for this

Petite Sample Bottle

Enough for three weeks

Two sizes $1 and $2.50

GLEBEAS IMPORTATION COMPANY

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How soft and smooth it feels!

BABCOCK'S CORYLOPSIS JAPAN TALC POWDER

Gives real comfort; makes the touch of clothing light and comfortable.

Unusual smoothness
Fine quality
Exquisite fragrance
Unique among talcums

Test it yourself; if you don't like it, your dealer will refund your money.

15c At drug- and department-stores or from us by mail if you can't get it there. In any case: Your Money Back if you want it.

25c in Canada.

A.P. BABCOCK CO

Perfumes Sachets
Toilet Powders
Toilet Waters

NEW YORK PARIS

S O C I E T Y

Births

NEW YORK

Cobb.—On August 22, to Mr. and Mrs. Candler Cobb, a daughter.

Davis.—On August 16, to Mr. and Mrs. Howland S. Davis, a son.

Hoyt.—On August 17, to Mr. and Mrs. Lydig Hoyt, a son.

Park.—On August 25, to Mr. and Mrs. Darragh A. Park, a son.

BOSTON

Sargent.—On July 29, to Mr. and Mrs. Francis W. Sargent, a son.

NEW ORLEANS

Howard.—On July 30, to Mr. and Mrs. Alvin P. Howard, a son.

SAINT LOUIS

Burkham.—On August 17, to Mr. and Mrs. Elzey G. Burkham, a daughter.

Love.—On August 11, at Monrovia, California, to Mr. and Mrs. Lacey Marion Love, a son.

WASHINGTON

Jenkins.—On August 10, to Dr. and Mrs. Henry E. Jenkins, a daughter.

Smith.—On July 31, to Lieutenant and Mrs. Emory T. Smith, a daughter.

Thomson.—On August 1, to Dr. and Mrs. Edgar Thomson, a son.

Deaths

NEW YORK

Borman.—On August 20, Adolph H. Borman.

Colford.—On August 13, Edith Colford, daughter of Mr. Sydney Jones Colford.

Furniss.—On August 23, at Lenox, Massachusetts, Clementina Furniss.

Gillespie.—On August 22, at her summer home, in Forest Lodge, Stamford, Connecticut, Lillian Stokes Gillespie, wife of Mr. Robert M. Gillespie.

Gould.—On August 18, Dr. Elgin R. L. Gould.

Harper.—On August 14, at Biddeford Pool, Maine, John Wesley Harper.

Hunter.—On August 14, in Newport, William R. Hunter.

Larned.—On August 27, at his summer home, in Bristol, Rhode Island, Edwin Channing Larned.

Martin.—On August 20, Howard Townsend Martin.

WASHINGTON

Boardman.—On August 2, at his home, William Jarvis Boardman.

Engagements

NEW YORK

Carpenter - Richardson. — Miss Margaret Seymour Carpenter, daughter of Mrs. George Rice Carpenter, to Dr. Henry B. Richardson, son of the late Dr. Maurice Howe Richardson.

Chapman-Wilmot.—Miss Amabel Chapman, daughter of Mr. Elverton R. Chapman, to Captain Sir John Eardley Wilmot, of the Rifle Brigade, British Army.

Clark-Wilson.—Miss Mary de Forest Clark, daughter of Mr. Louis Crawford Clark, to the Reverend Charles Chase Wilson, son of the late J. J. Wilson.

Dancocks-Taylor.—Miss Hilda Dancocks, of Haycroft, Surrey, England, to Mr. George Stetson Taylor, son of Mr. Thomas Fenton Taylor.

Davies-deBronkart.—Miss Elinor Van Gelder Davies, daughter of Mr. Richard Theodore Davies, to Mr. Eugene H. deBronkart.

Ferguson-Clarke.—Miss Elsie Ferguson, daughter of Mrs. A. Ferguson, to Mr. Thomas Benedict Clarke, Jr., son of Mr. Thomas Benedict Clarke.

Hutton-Plunkett.—Miss Katharine Hutton, daughter of Mr. John Hutton, to Mr. Thomas F. Plunkett, son of the late William R. Plunkett.

Judson-Parks.—Miss Helen Y. Judson, daughter of Mr. Henry I. Judson, to Mr. George Elton Parks, son of Mr. George Winnant Parks.

McCall-Maloney.—Miss Ella Gaynor McCall, daughter of Mr. Edward Everett McCall, to Mr. William Raywood Maloney.

Maclay-Burt.—Miss Helen Brown Maclay, daughter of Mr. Archibald M. Maclay, to Mr. Grinnell Burt, son of Mrs. Louis Pierson Burt.

Rand-Clinton.—Miss Margery Oakes Rand, daughter of Mrs. Herbert Ten Broeck Jacquelin, to Mr. Charles Kenneth Clinton, son of the late Charles W. Clinton.

Romeyn-Pittman.—Miss Estelle Young Romeyn, daughter of Mr. Charles William Romeyn, to Mr. Ernest Wetmore Pittman, son of Mrs. Homer Wise.

Sands-Thatcher.—Miss Katherine S. Sands, daughter of Dr. Robert A. Sands, to Mr. John M. P. Thatcher.

Sefton-Page.—Miss Katherine Sefton, daughter of Mr. Frederick Sefton, to Mr. Frank C. Page, son of Ambassador Walter Hines Page.

Simons-King.—Miss Cornelia N. Simons, daughter of Mr. Charles Dewar Simons, to Mr. Harry Lee King.

Sloane-de la Grange.—Miss Emily E. Sloane, daughter of Mr. Henry T. Sloane, to Baron Amaury de la Grange.

Warren-Murray.—Miss Susanne Elizabeth Warren, daughter of Mr. Charles Eliot Warren, to Mr. Herman Stump Murray, son of Mr. Russell Murray.

AUGUSTA

Neely-Palmer.—Miss Moselle Neely, daughter of Mr. Robert Caldwell Neely, to Mr. John R. Palmer.

BALTIMORE

Owings-Gorman.—Miss Sallie Dorsey Owings, daughter of the late William B. Owings, to Mr. William Albert Gorman, son of the late William H. Gorman.

Whyte-Schenck.—Miss Louisa Hollingsworth Whyte, daughter of Mr. Joseph Whyte, to Mr. James Carroll Schenck, son of Mr. Edwin Schenck.

BOSTON

Bancroft-Winsor.—Miss Elizabeth Hope Bancroft, daughter of Mr. Robert Hale Bancroft, to Mr. Alexander Winsor, son of Mr. Robert Winsor.

Cunningham-Binney.—Miss Harriet Cunningham, daughter of Mr. Frederic Cunningham, to Dr. Horace Binney.

Mason-Trumbull.—Miss Miriam P. Mason, daughter of the late Mortimer B. Mason, to Mr. Franklin H. Trumbull.

Webster-Ewell.—Miss Marion Aldrich Webster, daughter of Mr. George Kendall Webster, to Mr. Andrew Travers Ewell.

Winslow-Lowell.—Miss Charlotte Winslow, daughter of Mr. Arthur Winslow, to Lieutenant Robert T. S. Lowell, U. S. N.

CHICAGO

Cudahy-Niblack.—Miss Helen Cudahy, daughter of Mr. Edward A. Cudahy, to Mr. Austin H. Niblack, son of Mr. William C. Niblack.

CINCINNATI

White-Kennedy.—Miss Lucy Pendleton White, daughter of Mrs. Ambrose White, to Mr. Anthony K. Kennedy.

NEW ORLEANS

Taylor-Powers.—Miss Bernice Taylor, daughter of Mr. William Robert Taylor, to Mr. Ralph Averill Powers, son of Mrs. Llewellyn Powers.

PHILADELPHIA

Acworth-Conquest.—Miss Rosamund Alys Acworth, daughter of Mr. H. A. Acworth, C. I. E., of Bombay and Malvern, England, to Mr. Robert Folger Westcott Conquest.

Bohlen-Brooks.—Miss Priscilla Murray Bohlen, daughter of Mrs. Woodville Bohlen, to Mr. S. Bonsal Brooks, son of Mr. Walter Brooks.

Fox-Shaw.—Miss Sylvia de Grasse Fox, daughter of Mrs. de Grasse Fox, to Captain Cecil Arthur Shaw, of the British Army.

SAINT LOUIS

Galbreath - Williams. — Miss Marguerite Galbreath, daughter of Mr. George W. Galbreath, to Mr. Eric J. Williams.

SAINT PAUL

Darling-Bartlett.—Miss Kathryn Darling, daughter of Dr. John B. Darling, to Mr George Leighton Bartlett.

WASHINGTON

Munford - Beauregard. — Miss Elizabeth Munford, daughter of Mr. Edward S. Munford, to Lieutenant A. Toutant Beauregard.

(Continued on page 164)

Colors the Sun Won't Fade

SELECT any Orinoka guaranteed colors you please for your window draperies. Hang them where the hottest sun will blaze on them day after day, and you will find that they won't fade in the slightest. Even repeated washings can't dull them, for they are guaranteed positively fadeless.

A wealth of fascinating designs, colorful tones and lustrous textures to select from, at modest prices. Write for booklet, "Draping the Home," and name of your nearest dealer.

ORINOKA MILLS
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See these goods at your dealer's and insist upon this Guarantee, which is on every bolt.

These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.

The Marvel Waver

which was purposely designed for home use, has won unsolicited approval of prominent New York women.

It marcel waves the hair perfectly, without soiling or breaking, and leaves it with a lovely, soft, natural wave.

Price, $3.50. Express prepaid. Money refunded if unsatisfactory.

MARVEL WAVER CO.
856 East 19th St. Brooklyn, N. Y.

50¢

Dust in Comfort!

Healthfulness, Cleanliness and Economy of time and labor go "hand in glove" with this new **green - bordered canary chamoisette duster,** 20 inches square. In dainty box with hand-colored **gift card, 50c.** Obtainable from dealers who carry the Ernest Dudley Chase line of **Practical Gifts** or sent postpaid to introduce catalog of gifts and cards.

Ernest Dudley Chase, 66 Kenny Sq. Bldg., Boston, Mass.

UTICA

REG. IN U.S. PAT. OFF.

Sheets and Pillow Cases

THE "Utica" label is a pledge of quality—a passport to the best homes—a surety of longest wear and biggest money value in sheets and pillow cases.

Our "Mohawk" Brand is a good sheet, not quite so heavy as "Utica."

Sold by dry goods stores everywhere.

Utica Steam and Mohawk Valley Cotton Mills
Utica, N. Y.

Annette Kellermann says:

Improve Your Health

DO you realize how much your personality depends on your figure and carriage—how much your grace and beauty of appearance will be enhanced if your form is symmetrical?

Many of my pupils write that their general mental as well as physical condition has been greatly improved after taking my course.

What I have done for them I can do for you. It requires but a short time in the privacy of your own room each day—and the results are absolutely guaranteed.

Perfect Your Figure

By properly carrying out my instructions, you can improve your general appearance, reduce any part of your figure burdened with superfluous flesh or build up any part that is undeveloped.

My system stimulates, reorganizes and regenerates your entire body. It helps transform your food into good, rich blood. It strengthens your heart, lungs and other organs, conquering all weaknesses and disorders and generating vital force.

My book, "The Body Beautiful," should be read by every woman, and *I will send it to you free.* It explodes the fallacy that lack of beauty or health cannot be avoided. In it I explain how every woman can be **vigorous, healthy and attractive.**

I have practised what I teach. In childhood I was puny and deformed. I have overcome all weaknesses by my own natural, drugless methods. Millions of people have seen in me a living demonstration of my unique system of health-culture and body-building. If you are weak, nervous, fat, thin, unshapely, tired, lacking vitality or in any other respect not at your very best, I can surely be of service to you.

MY GUARANTEE:

With my free book, "The Body Beautiful," which is fully illustrated with photographs of myself explaining my system, I give full particulars of my Guarantee Trial Plan, whereby you can test the value of my instruction without risking a single penny.

Send 2-cent stamp for "The Body Beautiful" and Trial Plan to-day

ANNETTE KELLERMANN, SUITE 929-V 12 WEST 31st STREET, NEW YORK

Does Your Complexion —Satisfy You?

If you look older than you are, it is because you are treating yourself badly—neglect—is the word. If you look as **old** as you are, **still** you are unjust to yourself.

Just how much **less** than your age you look depends upon how faithfully you follow the instructions which come to you with the Grace-Mildred Course of Physical Culture for the Face. "My

Exercises for the Face

are just as effective as my exercises for the body have proven to be in over 75,000 cases. Results are **quick** and **marvelous.** In from 6 to 10 minutes a day you can do more with these exercises at home than massage will accomplish in an hour a day in a beauty parlor."
—**Susanna Cocroft.**

Miss Cocroft after many years' experience has perfected instructions for this course, which include the care of the **Hair, Eyes, Hands and Feet.**

Wrinkles, Flabby Thin Neck, Sallow, Freckled Skin, Double Chins, Crow's Feet, Dandruff, Tired Eyes, Pimples, Thin, Dry or Oily Hair, Pouches Under Eyes, Sagging Facial Muscles, Tender, Inflamed Feet and many other blemishes are relieved. The expression is improved, the skin cleared, the hair made glossy and more abundant, the eyes stronger and more luminous, the feet comfortable, and the hands smooth and flexible. In fact the same phenomenal improvement follows a faithful application of the Grace-Mildred Course, *conducted by her nieces,* which has made Miss Cocroft famous in her treatment of the health and figures of women. Write for **FREE** booklet *today.*

Grace-Mildred Culture Course
624 S. Michigan Ave. Dept. 1 CHICAGO

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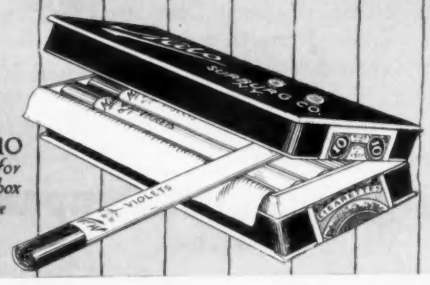
VIOLETS
(GOLD TIPPED)
DELICATELY SCENTED

To make your smart luncheon, dinner or bridge party complete, serve Milo Violets

"They are adorable"



25¢ *for* 10
$2.25 *for* 100 *in box de Luxe*

If your dealer cannot supply you, write Dep't. M.V., 5th Floor 1000 B'dwy. New York

"How I Won 100 to Puffed Rice"

Some months ago we asked users of Puffed Rice to tell us how best to win others. One woman answers this way:

"Invite in the children to Sunday suppers, and serve them Puffed Grains in milk. I did that this summer in my country home, and it won them all. I think I created 100 new users."

That is a sure way. One breakfast of Puffed Rice with cream will win all the children who taste it. Or one supper of Puffed Wheat in milk.

Have One Puffed Grain Day

So we now urge this, for the sake of all concerned: Get one package of one Puffed Grain. Serve it as a breakfast cereal, or mixed with the morning fruit. Salt some grains or douse with melted butter for the children after school. And at night serve in bowls of milk.

Let your folks see these toasted whole-grain bubbles. Let them feel their fragile crispness. Let them taste their flavor—much like toasted nuts. You will find that you've established forever in your home a new kind of food and confection. And these tit-bits will reign at a thousand meals, to everyone's delight.

Puffed Wheat, 12c
Puffed Rice, 15c
Except in Extreme West

CORN PUFFS 15¢

Bear in mind that Puffed Grains, though, are not mere cereal bonbons. They were invented by a great food expert—Prof. A. P. Anderson. And they have solved a problem never solved before.

Every food cell is blasted by steam explosion. So every atom of the whole grain feeds. Every element is made completely available. Ordinary cooking can't do that. It breaks up but part of the granules.

Every mother may well be glad if her children learn to revel in Puffed Grains.

The Quaker Oats Company
Sole Makers

S O C I E T Y

(*Continued from page 162*)

Weddings

NEW YORK

Dennis-Colgate.—On September 1, at the country home of the bride's parents in Old Bennington, Vermont, Mr. James S. Dennis, son of Mr. Samuel S. Dennis, and Miss Margaret West Colgate, daughter of Mr. James Colby Colgate.

Gantz-Miller.—On September 1, in All Saints' Church, Montecito, California, Lieutenant Harry Gantz, U. S. A., and Miss Beatrice Miller, daughter of Mrs. Ferdinand R. Bain.

Havemeyer-MacLean.—On August 11, in St. Paul's Church, Vancouver, British Columbia, Mr. Theodore A. Havemeyer, 2d, and Miss Jeanette Aileen MacLean, daughter of Mr. Ewen Wainwright MacLean.

Mygatt-Lapham.—On September 11, in the Congregational Church, at New Canaan, Connecticut, Mr. Gerald Mygatt, son of the late Lemuel Carrington Mygatt, and Miss Ruth Lapham, daughter of Mr. Lewis Henry Lapham.

Rice-Meyer.—On September 18, Mr. Schuyler Neilson Rice and Miss Katherine Meyer, daughter of Mrs. John Christopher Meyer.

Stevens-Outhwaite.—On September 8, at Old Bennington, Vermont, Mr. Edward Stevens, son of Mrs. George Edward Stevens, and Miss Margaret Outhwaite, daughter of Mrs. Philip B. Jennings.

BALTIMORE

Sturgill-Ellicott.—On September 6, at the country home of the bride's grandmother, Mrs. Thomas P. Handy, Lake Station, Baltimore County, Lieutenant Walter S. Sturgill, Fifth Field Artillery, U. S. A., son of Mr. Byron Sturgill, and Miss May Poultney Ellicott, daughter of Mr. Francis Ellicott.

LOS ANGELES

White-McEntire.—On August 9, Mr. Samuel Stockton White, 3rd, son of Mr. J. Clarence White, and Miss Vera McEntire, daughter of Mr. Walter McEntire.

PHILADELPHIA

Meigs-Houston.—On September 4, Mr. Robert Rogers Meigs, son of Mr. John Forsyth Meigs, and Miss Margaret C. Houston, daughter of Mr. Samuel F. Houston.

PITTSBURGH

Davis-Williams.—On September 1, at the summer home of the bride's parents in Ahmic Lake, Canada, Mr. Carroll Davis and Miss Shields Williams, daughter of Mrs. L. Halsey Williams.

Mitchell-Chalfant.—On September 2, at the Cedars, Kennebunkport, Maine, Mr. Walter S. Mitchell and Miss Annie Chalfant, daughter of the late John W. Chalfant, Sr.

SAN FRANCISCO

Cushing-Beaver.—On August 21, at the home of the bride's parents, Mr. John Cushing, son of Mrs. Sidney Cushing, and Miss Isabel Beaver, daughter of Mr. Frederick Hope Beaver.

Grant-Rutherford.—On August 25, in Liverpool Presbyterian Church, Liverpool, England, Mr. Douglas Grant, son of Mr. Joseph Grant, and Miss Elizabeth Rutherford, daughter of Mr. William Watson Rutherford.

WASHINGTON

Delano-Murdock.—On August 28, in Wichita, Kansas, Lieutenant Harvey Delano, U. S. N., and Miss Marcia Murdock, daughter of ex-Congressman Victor Murdock.

Weddings to Come

NEW YORK

Breese-Miller.—On October 9, at the summer home of the bride's parents, "The Orchard," Southampton, Long Island, Miss Frances T. Breese, daughter of Mr. James Lawrence Breese, to Mr. Lawrence McKeever Miller, son of Mr. Hoffman Miller.

Claflin-Breese.—On October 9, in St. Andrew's Dune Church, Southampton, Long Island, Miss Beatrice Claflin, daughter of Mr. Arthur B. Claflin, to Mr. Robert Potter Breese, son of Mr. James Lawrence Breese.

Fitch-Lawrence.—On October 27, in St. Bartholomew's Church, Miss Diantha Allen Fitch, daughter of Dr. Allen Fitch, to Mr. Connor Lawrence, son of Mr. Frank R. Lawrence.

Pratt-Frost.—On October 6, at the country home of the bride's parents, in Glen Cove, Long Island, Miss Margaret Richardson Pratt, daughter of Mr. Charles M. Pratt, to Mr. Frank Jefferson Frost.

BALTIMORE

Riggs-Hundley.—On October 5, in St. Timothy's Episcopal Church, Cantonville, Maryland, Miss Emily Symington Riggs, daughter of Mr. Jesse Bright Riggs, to Mr. J. Winslow Hundley, son of Dr. J. Mason Hundley.

CHICAGO

Meeker-Gray.—On October 16, Miss Katharine Meeker, daughter of Mr. Arthur Meeker, to Dr. Horace Gray.

PHILADELPHIA

Fox-Martin.—On October 15, Miss Margaret Crozer Fox, daughter of Mr. Caleb F. Fox, to Mr. Sydney Errington Martin, son of Mr. Robert T. Martin.

Jones-Gosling.—On October 9, in St. Luke's Church, Germantown, Philadelphia, Miss Ethel Marriott Jones, daughter of Mr. Norman Marriott Jones, to Mr. Edmond Gosling.

Townsend-Clark.—On October 2, Miss Eleanor Townsend, daughter of Mr. Joseph B. Townsend, to Mr. Charles H. Clark, Jr.

Coming Events

September 20-24.—Ogdensburg Fair and Horse Show, Ogdensburg, N. Y.

September 23-25.—Agricultural Society of Queens and Nassau Counties, Mineola, L. I.

September 27-30.—Bryn Mawr Horse Show, Bryn Mawr, Pa.

DOG SHOWS

November 27.—Airedale Terrier Club of America Specialty Show, New York City.

December 3-4.—Central New York Kennel Association, Utica, N. Y. Entries close December 19.

December 8.—Toy Spaniel Club of America, New York.

POLO

September 20-25.—Essex Country Club Polo Club.

HUNT MEETINGS

September 18 and 25.—United Hunts, Belmont Park Terminal.

October 2.—Rumson Racing and Steeplechase Association, Rumson, N. J.

October 8 and 12.—Piping Rock Racing Association, Locust Valley, L. I.

HOW *to make your skin fine in texture*

If the delicate pores of your skin have become enlarged and coarsened, it is because of cleansing methods unsuited to your skin. As a result, the pores have lost their power to contract and expand as they should.

You can restore them to their normal healthy condition and rebuild a smooth-textured skin by persistent use of the following Woodbury treatment:

Dip your washcloth in very warm water and hold it to your face. Now take the cake of Woodbury's Facial Soap, dip it in water and rub *the cake itself* over your skin. Leave the slight coating of soap on for a few minutes until the skin feels drawn and dry. Then dampen the skin and rub the soap in gently with an upward and outward motion. Rinse the face thoroughly, first in tepid water, then in cold. Whenever possible, rub the face with a *piece of ice*. Always dry carefully.

Use this treatment persistently for ten days and your skin will show a marked improvement—a promise of that greater smoothness and finer texture that the *steady* use of Woodbury's always brings.

A 25c cake of Woodbury's Facial Soap is sufficient for a month or six weeks of this treatment. Get a cake today. It is for sale by dealers everywhere throughout the United States and Canada.

Write today for sample—*For 4c we will send a "week's size" cake. For 10c, samples of Woodbury's Facial Soap, Facial Cream and Powder. Address The Andrew Jergens Co., 910 Spring Grove Ave., Cincinnati, O.* ***In Canada,*** *address The Andrew Jergens Co., Ltd., 910 Sherbrooke Street, Perth, Ontario.*

Be done with the thorn that spoils your rosy pleasures

WHEN your heart is on pleasure bent—at theatre, dance or dinner—what is more vexing than to be annoyed by excessive perspiration of the armpits, feet or hands! Yet it is at these times that this annoyance is most likely to come because of a *nervous* overstimulation of the sweat glands.

Think of the relief of being free from it—the increased comfort—the added pleasure! This is what Odo-ro-no, the toilet water for excessive perspiration, offers you.

Two or three applications a week will not only prevent all perspiration odor but keep the armpits, feet, hands and neck comfortably and naturally dry. Your gowns, hose and gloves will always be kept unstained, fresh and dainty.

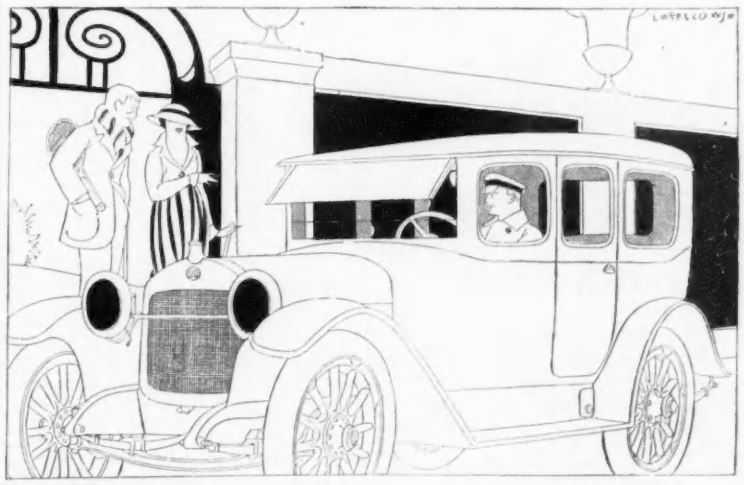
Get your bottle of Odo-ro-no today. Unscented, harmless, easily applied. 25c, 50c and $1. Six times as much for $1 as for 25c. At all drug or department stores, or by mail postpaid. In Canada, 35c, 70c and $1.40.

Sample *bottle and booklet sent for 6c and your dealer's name. The Odorono Co., 621 Blair Ave., Cincinnati, O.*

ODO-RO-NO

THE TOILET WATER FOR EXCESSIVE PERSPIRATION

Men can prevent wilted collars and perspiring hands and feet.



Sedan, $1365 F. O B. Detroit

Hupmobile

Ride in Greatest Comfort All the Year Round

A full year's motoring in solid comfort, instead or limiting the desirable use of the car to six or eight months.

That is what the Hupmobile Sedan offers.

Its protection from the weather, at all seasons, is most complete.

And it affords the luxury and daintiness of a high priced limousine at a figure extremely modest.

Winter does not house up the women and children who enjoy the use of this sedan.

The body is insulated against cold. The windows are perfectly weather-tight. The English Bedford-cord upholstery is cozy and inviting.

In summer open all the windows and get full and free circulation of the air.

Yet you have between you and the sun the permanent sedan roof; and you are cooler than you would be under the ordinary touring top.

Because it is an ideal all-year car, the Hupmobile Sedan is replacing the family touring car in many sections.

In the beauty of its design, in its comfort features, its upholstery, fittings and finish, the Hupmobile Sedan is all that can be desired.

Its price is very little more than the cost of a touring car of like quality and capacity; its maintenance cost no higher—further reasons for its popularity.

And the free service system takes care of mechanical inspections and adjustments.

It is time that you should see the Hupmobile dealer, if you wish early delivery of a sedan.

Write for the booklet which illustrates the entire line of Hupmobile enclosed cars.

HUPP MOTOR CAR COMPANY

1261 Milwaukee Ave., Detroit, Mich.

Five-Passenger Touring Car, $1085 — Seven-Passenger Touring Car, $1225
Roadster, $1085 — All-Year Touring Car, $1185 — All-Year Coupe, $1165
Sedan, $1365 — Limousine, $2365

Prices F. O. B. Detroit

Folks Who Omit Bran

miss results well worth having. They are the pill-takers.

Folks are learning that bran saves many a dull day. Millions make it part of their diet.

But not clear bran, or any uninviting form. People can't continue that.

Pettijohn's is soft wheat rolled—a luscious morning dainty. The flakes conceal 25 per cent tender bran. Serve bran in this form and your folks will delight in it. You will find that it pays.

Pettijohn's

Rolled Wheat with Bran Flakes

Most grocers have it. Any grocer will get it. Per package, 15c.

THE QUAKER OATS COMPANY
Chicago

"A Witch! A Witch!!"

No indeed, — a **Good Fairy**. Watching over the sewing room or guest room she radiates happiness and the spirit of Colonial days. In emergency she proves a friend indeed. For her heart is a **thimble** and her body a **large spool of black linen thread**, while her yellow silk work bag **carries buttons and strong needles.** Distinctive, quaint and interesting, she serves as a **gift** that is different and **will** come to you for **50c** to introduce the **Pohlson Year Book of 1000 Thoughtful Little Gifts**, unusual, dainty and original.

Year Book of 1000 Gifts

"Sister Susie"

A winsome little gift that is timely, interesting and cheerful. Holds an ivory thimble of unique design. Postpaid **50c.**

Pompous Puss

A fine example of craftsmanship in iron, painted black, enlivened by a bow of red ribbon. This haughty black tabby **Door Porter** has come down to us from Colonial days. About **12** inches high. Sent postpaid for **$6.00**. A replica **6½** inches high, **$2.50**. These are from our wonderful **Year Book of 1000 Thoughtful Gifts.** Book alone postpaid for 4c in stamps. **The unique gift book of America.**

The pair of candlesticks are in a pleasing shade of green—soft and delicate. They are made of wood and stand five inches high. A pair of aromatic bayberry candles come with the sticks. The craft boxes and the hand colored card complete the gift. All sent postpaid for **$1.00**

Year Book 4c Stamps

Pohlson Gift Shops, 36 Bank Bldg., Pawtucket, R. I.

SEEN *on the* STAGE

(*Continued from page 67*)

scene, the villain holds up at the point of a pistol the hero, who is momentarily disarmed. Then enters stealthily a Belgian girl whose father, an innocent non-combatant, has just been put to death at the orders of the villain. The girl has a knife in her hand. "Look out! Look behind you!" cries the hero; but the villain regards this as a ruse, and disdains to turn around. Thereupon the girl plunges her knife between his shoulder-blades, and the villain falls with—what is the phrase?—a dull, sickening thud. This is good stuff, as the late Andrew Lang would certainly have said. It has the primal thrill.

But the questionable point in "Under Fire" is the ethical status of the heroine. This girl, who is an English governess, has had some sort of misunderstanding with the Irish hero, because of which he has run away to India for a year. Meanwhile, for no apparent reason, she has secretly married the villain, who, though in actuality a German spy, has persuaded her that he is a French spy. When, at the outset of the war, her lover returns to find her married, he asks her to continue her marital relations with her husband and to betray her husband's faith by double-dealing. This she does; so that, living with her husband, she betrays him to her lover, and, living with a German, she sells him out to England. In the third act, her husband is conveniently killed; and her lover subsequently takes her—as good old Thomas Heywood puts it—"as spotless as an angel to his arms." The whole proceeding, however, is airily suggestive of a world in which morality has somehow ceased to be.

Photograph by White

Marie Fanchonetti, the maid in the "The Girl Who Smiles," an operetta by the writers and translators of "Adele"

"ROLLING STONES"

"ROLLING STONES," by Edgar Selwyn, is a story-telling play, of the same type as "The Country Boy"; but it suffers somewhat from the fact that it attempts to tell two stories instead of confining itself to one. The main story has an interesting outset. The place is Chicago, and the time the present. A young man who, dead broke and just ejected from his boarding-house for non-payment of arrears, believes with faint philosophy that the world owes every one a living, goes forth to the Clark Street Bridge on a drear November night and holds up the first comer at the point of a pistol. It happens that his victim is a homeless waif who has come to the bridge with the express purpose of jumping over and committing suicide. These two young men, each caught by the other at the extremity of blank despair and moral turpitude, thereupon enter spontaneously into partnership to beat the game that has beaten them.

All this seems true enough; but their subsequent career—which involves us in the secondary story of the play—appears, in comparison, fantastic and unreal. The would-be suicide is persuaded by his would-be assailant to impersonate a rich man who is reputed to have been killed in a recent railway accident. The two conspirators take charge of the business of the supposed deceased, and do so well with it that they make an incredibly large fortune in an incredibly short time. Meanwhile, the supposed dead man is serving as their employée at ten dollars a week. Fronted at last with danger of discovery, the two conspirators plan to rob a safe and flee to Canada; but they are saved from the consequences of this criminal determination by the timely advent of an actual burglar from whom they rescue the money which they had meant to steal themselves.

The moral of this secondary plot of "Rolling Stones" appears to be that any crime may be permitted if it be imagined with good humor and if its consequences be impeded at a final moment by a providential intervention of the long arm of coincidence. This is the sort of ethics that has come to be called "American," because of the popularity of many of our recent plays. Another question that might reasonably be asked is how it happens that two youths who have never been able to earn an honest living at ten dollars a week should show themselves suddenly to be commercial geniuses as soon as they manage to usurp a big business that does not belong to them. But perhaps these questions are too quizzical. "Rolling Stones" is undeniably entertaining; and in many small details of character it exhibits honesty of observation.

"THE LAST LAUGH"

"THE LAST LAUGH" was written by Paul Dickey and Charles W. Goddard, the authors of that meritorious comedy, "The Misleading Lady." The idea of this new farce is interesting, and the plot is adequate; but the piece is performed with such a fearful din and clatter that future auditors may well be warned to wear cotton in their ears. The constant shouting and screeching of the actors rob their work of any reference to human nature; and the slamming of innumerable doors accompanies their raucous yells with incidental discord. Mr. Dickey staged the play; and presumably he must be held responsible for the behavior of his actors.

The central figure in "The Last Laugh" is an adventurous physician who is endeavoring to achieve the dream of Frankenstein by infusing the spark of life into an automaton that he has fashioned artificially of bones and tissue. Two of his fellow-physicians, who fear that he might go mad if his experiment should fail, conspire to substitute an actual man for the automaton. This hireling comes to life at the expected moment, and, according to instructions, behaves subsequently like a new-born baby with a vacant mind. All is going well for the conspirators until they are startled by the discovery that the discarded automaton has also come to life. It appears, in the end, that the adventurous doctor had forestalled them in their own deception and had substituted one of his servants for the lay figure in his laboratory.

All this would be amusing enough if it were made to seem actual by a consistently plausible performance; but the

(*Continued on page 168*)

Instant Results

YOU'RE in a hurry! Just a few moments to "dress up" for the affair and you wanted to look your best. In just one of those moments you can render to your skin a beautiful, refined, pearly white appearance by the use of

Gouraud's Oriental Cream

The liquid face cream of nearly three quarters of a century of popular use. Society and professional women of two continents attest its superiority. Greaseless and healing, try it.

For sale at Druggists and Department Stores

FREE!

Send for Gouraud's Complexion Chamois and a booklet of powder leaves. Enclose 10c to cover cost of wrapping and mailing.

Ferd T. Hopkins & Son
37 Great Jones St., New York City
19 St. Bride St., London, E. C.

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SEEN *on the* STAGE

(*Continued from page 166*)

auditor refuses to believe that doctors are accustomed to scream at one another in the midst of a scientific experiment of peculiar delicacy.

"SOME BABY!"

NEW plays often appear in pairs that deal with slightly similar ideas, and this fact should be accepted as a standing refutation of the frequent charge of plagiarism in the theatre; for surely, if rival authors were acquainted with each other's projects in advance, they would show sufficient cleverness to avoid the appearance of mutual imitation.

The central idea of "Some Baby!" is slightly similar to the central idea of "The Last Laugh"; and the general performance is very nearly, but not quite, as strident. "Some Baby!" was written by Zellah Covington and Jules Simonson, and was revised and staged by Percival Knight.

The central figure in this play is an adventurous doctor who is endeavoring to compound an elixir of youth. He has been experimenting with an aged dog; and, when his assistant surreptitiously substitutes a puppy for this dog, the doctor is convinced that his experiment has succeeded. He hands a full bottle of his elixir to a friend of his who is a general in his sixties. Thereupon the doctor leaves the room; and, when he returns, he finds the bottle lying empty on the floor beside a little baby. The general has merely dropped the bottle and left the house, and the unknown baby has been brought into the room and left there by a kink in the plot; but the doctor misunderstands the circumstances, and, picking up the baby, cries aloud, "My God! The General!"

Subsequently another baby is left in the house by another kink in the plot; and the doctor takes this for his own daughter, reduced to infancy by another overdose of the elixir. This material suffices for the second act; but the third act is vacuous, because the authors were unable to overtop their previous inventions.

A silly farce of this type can be made amusing if it is acted quietly, with every appearance of plausibility. The best actors of these plays, like William Collier, are always decorous in mien and mild in manner. But, in the performance of "Some Baby!" all the actors climb through windows, crawl under pianos, and knock things over in the intervals of shouted dialogue; and thus the madness of the play is made to seem more mad.

"MR. MYD'S MYSTERY"

IN "Mr. Myd's Mystery," by Lillian Trimble Bradley, an impoverished author, aided and abetted by his wife, stages an imaginary crime in his own house in order that he may make money by reporting the circumstances to a penny dreadful magazine. In this idea we find a far-off echo of one or two plays that were much talked about last season; but the author has handled her material with an inexpertness that bespeaks the amateur.

The hero's wife disappears; he pretends to have murdered her; and he comes back in disguise, to bait the police and to gather the accumulating material for his intended story. The action, however, is not so funny as it ought to be; and, though excellent performances are given by Lucille Watson, Taylor Holmes, and Arthur Elliot, the traffic of the stage appears too silly to interest a grown-up auditor.

"SEARCH ME"

"SEARCH ME" was written by Augustin MacHugh, the author of that entertaining farce, "Officer 666," but this new play was foredoomed to failure by the excessive complication of its plot. The time-honored maxim that a dramatist should never keep a secret from his audience was challenged last season in such plays as "Under Cover" and "Inside the Lines"; and Mr. MacHugh apparently made up his mind to carry the current assault upon this maxim to the very limit by deceiving the audience as to the identity of all his characters. This attempt was temerarious and futile. The plot dealt with the stealing of a famous jewel, as in the popular play called "Grumpy," and no one in the cast of characters was what he seemed to be. In the last act, apparent detectives turned out to be merely crooks, apparent crooks turned out to be heroes, and apparent honest folks turned out to have been joking all along. The futility of this method is inherent in the fact that the public can not seriously care about any characters that they can not understand. Thus the many complications of the plot are followed without sympathy; and, when the last act is reached, the audience is too bored to wonder who is who and what is what.

The hero of "Search me" was depicted as a dramatist engaged in getting material for a play from the successive complications of the plot. Here, as in "Mr. Myd's Mystery," we find an echo of certain plays that were talked about a year ago. In fact, the whole fabric seemed a sort of second-hand review of materials already made familiar.

"No. 13 WASHINGTON SQUARE"

THERE is abundant material for an entertaining farce in Leroy Scott's novel, "No. 13 Washington Square"; but Mr. Scott's own dramatization of his story suffers from the lack of expert collaboration. It is too narrative in method; and the dialogue is deficient in telling comic lines.

A snobbish social leader, Mrs. De Peyster, of No. 13 Washington Square, has always gone to Europe for the summer; and, when a certain railroad in which her money is invested passes its customary dividend, she pretends to have sailed as usual, and shuts herself up in her own house in the company of her housekeeper. The house is made untenable for her by the fact that her son, who has contracted a clandestine marriage, brings his bride to live there secretly until his mother shall return. Mrs. De Peyster and her housekeeper are constrained to flee to a cheap boarding-house, where they fall into company with a clever crook who seeks to enlist their collaboration in a confidence game. Released at last from their association with this crook by a lucky intervention of the police, they return to the seclusion of the upper floor of Mrs. De Peyster's mansion; and the climax of their difficulties is attained when the newspapers publish a report that Mrs. De Peyser has died in Paris and that her body is being shipped home to her son for burial. The knot is cut at last by mutual explanations on the part of all the characters concerned in the destiny of that house which gives the play its name.

"No. 13 Washington Square" would scarcely be funny enough to deserve the patronage of the public, were it not for the fact that the part of the housekeeper is played by May Irwin, the most good-humored actress on the American stage to-day. This part is inadequate to her abilities; it supplies her with few lines that are genuinely humorous; but she makes much more than the most of it, and her performance is, as always, richly human. The piece was staged by William Collier; his influence is apparent in the quietude of the performance.

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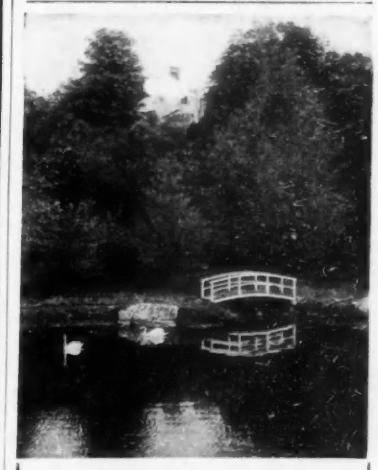

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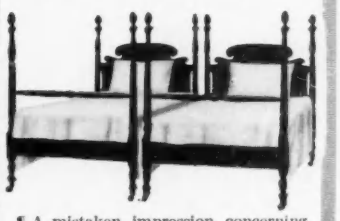

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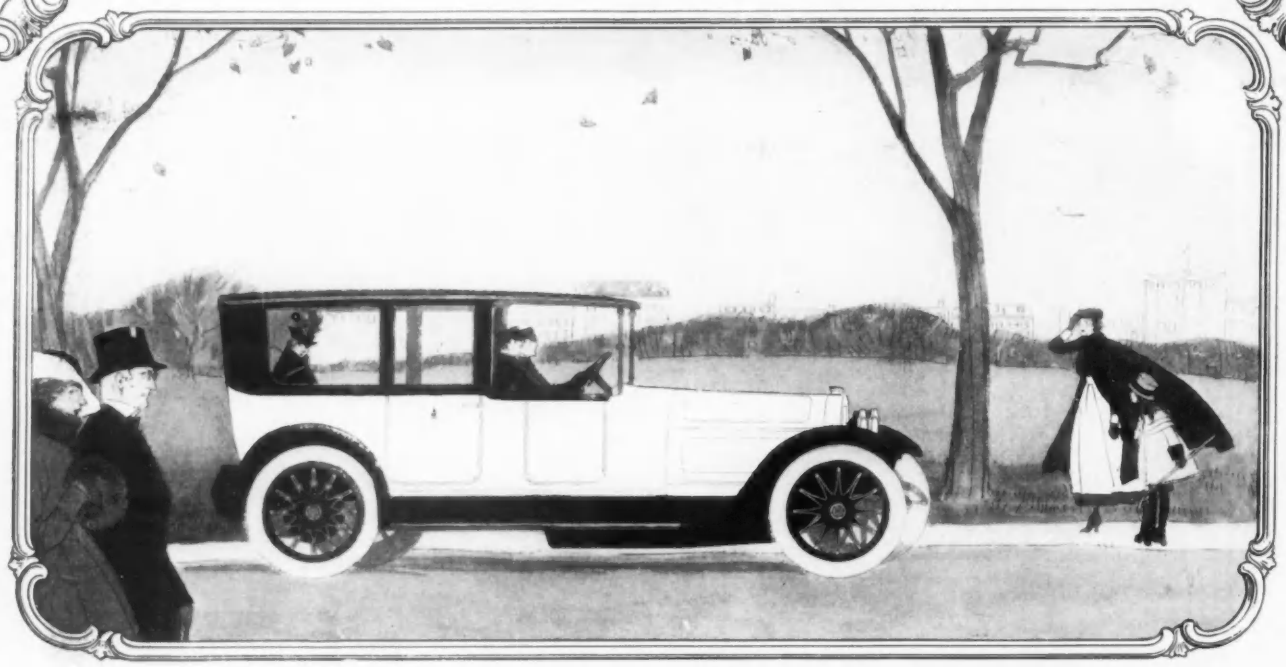

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